AUG 1 1951

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1951, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 183 No. 8 NEW YORK, WEDNESDAY, AUGUST 1, 1951 PRICE 25 CENTS

BACK TO MULTI-MILLION $ PIX

For Each 2% TV-Set Saturation, Pix B.O. Off 1%, Survey Reveals

First scientifically-devised formula for determining the effect of TV on film boxoffice receipts discloses that for each 2% saturation of tele sets in an area, theatre grosses go down 1%.

Consulting economist who arrived at the formula in research for Columbia Pictures also states in his report to the company that:

1. Films will lose 40% to 50% of their 1948 audiences to TV when tele saturation approaches that of radio in all areas, "unless other factors intervene."

2. Theatre boxoffice take in the U. S. for 1951 will be $1,441,000,000, a decline of 9.4% from the 1948 figure of $1,590,000,000.

3. Business in non-TV areas will be better in 1951 than in 1948 (by 5.4%), while it will be off by 18.1% in TV territories. Non-TV areas will produce a total of $621,000,000 for the year and TV areas $820,000,000.

Economist who did the research

(Continued on page 15)

'Bless America' Fund For Scouts Would Get 25G Via Berlin TV Deal

A deal is brewing whereby the "God Bless America" Fund would almost hit the $200,000 mark if Irving Berlin acquiesces to a television dramatization of the song, for which Red Cross Shoes would donate $25,000 to the Boy and Girl Scouts of America.

Berlin nixed a $7,500 fee proffered him by the William Morris agency's Abe Lastfogel for a video cavalcade of his music, a la the Richard Rodgers show that Red Cross Shoes sponsored last winter, but said he would contribute his time, efforts and himself personally, gratis, under the other arrangement.

Since it would be Berlin's commercial television debut, his conditions are a top-budget show—Margaret Truman and Tony Martin to interpret vocally the Berlin cavalcade and clearing of suitable TV time. It's primed for mid-September.

The tax-free 25G to the Scouts movement would be in consideration of a musico-dramatization of "God Bless America." The fund is administered by Herbert Bayard Swope, Gene Tunney and Mrs. Theodore Roosevelt, who succeeded her late husband, Col. Roosevelt, as a trustee.

Berlin long ago ceded the copyright to the Boy and Girl Scouts of America. All performing rights income, royalties and publishing profits from the song go to the Fund. Berlin purposely earmarked a high 8c. sheet music royalty to help swell the total. The Fund to date has realized $170,000 from the one ballad. Berlin thinks that one day a picture will be built around the song and title, and further boost the yield.

Lanza—Music Pub

Hollywood, July 31.

Metro is doing a burnup at Mario Lanza going into the music publishing business independently with Walt Disney.

Fred Raphael, ex-Metrolte who has been handling Disney's Music activities, swung the deal.

'Cloak & Dagger' Drive by British Vs. Yankee Tunes

London, July 31.

A campaign to check the domination of U. S. tunes on English bestseller lists and air time has been launched here by the Songwriters Guild of Great Britain, comprising some 400 cleffers. The Guild's vice-chairman, Eric Maschwitz, is organizing the drive, with the prelim phases being conducted like a "cloak-and-dagger" operation. Maschwitz, incidentally, was attached to the British Intelligence Service during the last war.

Maschwitz has asked all members of the Guild to act like "secret agents" in eyeing the activities of any group that can be suspected of "keeping British songs off the air." Without making any specific accusations of a "payola" situation in the English setup, the drive is intended to finger bandleaders and reps of American publishers who are allegedly deliberately supporting the U. S. tunes to the exclusion of native numbers. Maschwitz is expected to make recommendations to the government after the probe is completed.

Hostility to U. S. tunes by British cleffers has become intensified in

(Continued on page 20)

ABC Options Dietrich, Loretta for Dramatics

American Broadcasting Co. has optioned film actresses Marlene Dietrich and Loretta Young for dramatic stanzas on its radio web. Audition waxers will be cut within the next six weeks.

ABC program veepee Leonard Reeg is building a series around Miss Dietrich, starring her as an international chanteuse who gets into romantic and mysterioso adventures in exotic capitals. Narrator will be her agent, who'll be thesped by a male star. Deal is being set through Music Corp. of America.

Miss Young will do a Coast originationer that will have her play the "Farmer's Daughter" character she created for RKO.

LOOSENED COIN FOR MANY FILMS

Flock of pix going into release during the next few months indicates that Hollywood is returning —on a limited scale, at least—to the multi-million dollar epic. Although production austerity is continuing in regard to most product, fall list hints a considerable loosening of the reins.

The "colossals" include Warner Bros.' "Captain Horatio Hornblower," Metro's "Quo Vadis" and 20th's "David and Bathsheba" on the immediate slate. Due next spring is Paramount's Cecil B. DeMille special, "Greatest Show On Earth."

Just below the "colossal" division are Walt Disney's "Alice in Wonderland" and Howard Hughes' "Jet Pilot," both of which were produced on "super-budgets." Metro has another biggie, "Ivanhoe," going into production in England, with a cast headed by Robert Taylor, Elizabeth Taylor, Joan Fontaine and George Sanders.

Boxoffice returns over a recent period — despite television and other conditions adverse to pix — have demonstrated there still can be a payoff sufficient to warrant heavy coin outlays. This line of thinking would have been regarded as economic suicide in 1948

(Continued on page 22)

TV Webs Launch Kines for Korea; Top Shows to GIs

Television industry's "Operation Kine"—the flying of kinescope recordings of regular video shows to U. S. troops in Korea—will tee off within the next month, with sponsors of the programs paying the freight.

Four major video networks and their sponsors have submitted a number of programs for approval to the Armed Forces, and kines of these shows will be flown to Korea on a weekly basis as soon as that approval is forthcoming. To date, Milton Berle's "Texaco Star Theatre" (NBC) is the only program to get an okay, but since it's off the air until October, the webs expect that other programs will precede it into the Korean theatre.

"Operation Kine," established as an all-industry venture, will see four-and-a-half hours of programs funneled into the combat zone each week. In paying for the kinescoping, the bankrollers will be contributing a public service to the GI's, but hope in the process to create potential customers among the troops via institutional plugs. For a program to receive the Armed Forces okay, all commer-

(Continued on page 48)

Danny Kaye May Spark 'Super-Show' For 20th-Fox's Theatre TV Circuit

Danny Kaye may spark the first of a series of "super-shows" on the closed-circuit, big-screen theatre television which 20th-Fox prexy Spyros Skouras has in mind. This would embrace an independent hookup of deluxers, with Skouras envisioning the Roxy, New York, as the origination point.

The plan is still in the talk stage, but is typical of what big-screen theatre TV may mean, by linking an unorthodox series of deluxers to play a super-type stage show, projected by land wire into 20 or 30 cinemas at a time, on a four-a-day basis. The aggregate 75,000 seats (25 theatres with 3,000-seat average capacity), even if only averaging 50% capacity, could gross $150,000 daily at $1 top. A weekly aggregate gross of at least $1,000,000, for such a picture theatre hookup, would permit bankrolling almost any sort of a "dream" stage layout. Skouras thinks that he could bring "South Pacific" or the Metropolitan Opera Co. into the picture house orbit via such a closed-circuit theatre TV arrangement.

Sarah Churchill's TV

Sarah Churchill is virtually set for her own CBS series.

It will be a 15-minute interview show a la Eva Gabor, Lady Iris Mountbatten, Lilli Palmer, Wendy Barrie, Eloise McElhone, et al.

Doug, Jr., Eyeing Theatres, TV For Fairbanks Oldies

Many of the old Douglas Fairbanks, Sr., pix, which have been kept under wraps for years, will be introduced to the new generation via Doug. Jr., who plans to market them in theatres first and then television.

Fairbanks, Jr., revealed this week that he and indie producer Sol Lesser have acquired the pix from the family estate. Plans aren't fully drawn but the general idea is to determine which could be adapted for regular theatre showings. Charles Chaplin did it with his "City Lights," which has been drawing good revenue, particularly abroad.

Fairbanks said he plans to ask friends in exhibition and distribution to serve as a "jury" in deciding which of the films would be best suited for the market.

Would he consider remakes of any of the top-known pix such as "Mark of Zorro" and "Man in the Iron Mask"? "That's out," Fairbanks said. "He (Fairbanks, Sr.) made them so well that attempts to do them over could only be second bests."

Subsequent to this project the actor-producer believes the adven-

(Continued on page 55)

Bob Hope Set on TV To Buck Benny on AM In Sunday-at-7 Slot

It will be Chesterfield cigarets with Bob Hope on television Sunday nights this fall against Lucky Strike's Jack Benny on radio. Chesterfield (Liggett & Myers) pacted this week with NBC-TV for a new half-hour comedy series, in which Hope will appear as one of a group of four rotating comedians, a la "Comedy Hour." Program is to take over the Sunday night at-7 slot, directly opposite the Benny radio show on CBS.

Selection of the comics who will rotate with Hope on the series is still to be determined by NBC, L&M and the Cunningham &

(Continued on page 48)

THE NEW Hour of Charm
DANCERS • CHOIR • COMEDY • ORCHESTRA
A GROUP OF SOLOISTS
A COMPLETE HOUR OF ENTERTAINMENT FOR COLOR
Under the Direction of PHIL SPITALNY

Better Copyright Protection Seen In Creation of New UNESCO Org.

Paris, July 24.

Greater copyright protection throughout the world for books, motion pictures, dramatic works and other literary, artistic and scientific works seems assured, as the result of action taken recently in Paris by the General Conference of the United Nations Educational, Scientific and Cultural Organization for the establishment of a new Universal Copyright Convention.

A special Committee of Copyright Specialists, representing 25 countries, met in Paris during UNESCO's General Conference to study governmental replies to a request for views distributed by UNESCO early this spring and to prepare a preliminary draft convention.

This committee, the fourth convened by UNESCO since the inception of the project in 1947, drew up a draft convention designed to simplify the world copyright structure and to facilitate the rapid diffusion of intellectual works, not only by the elimination of present international legal and administrative impediments, but also by encouraging greater production and distribution of works by assuring copyright protection in countries which do not now protect foreign works.

On the basis of the specialists' draft and recommendations,

(Continued on page 15)

Polish Capt. of Dixie Style Show Boat Would Cast Anchor in Paris

Paris, July 31.

A permit has been asked from the Paris Port Authority by Polish Captain Ricky Waldemar to drop anchor here for a few weeks in November with a show boat setup. His boat, the Karagola, is currently in England and has been converted by him, as producer and ballet master, into a show boat.

Idea is to revive the Mississippi show boat idea here, with acts, a line of girls, etc. Later, he would take the floating show first to Germany to play for the U. S. Army there, then after several months, get to Paris via inland waterways.

After that it would go to Portugal.

BOB HOPE'S 20G FOR 2 AT MICH. STATE FAIR

Detroit, July 31.

Bob Hope gets $10,000 a day for two days, Aug. 31 and Sept. 1, at Michigan State Fair Coliseum.

Spot seats 6,400, with admission set at $1.20. At the 1949 fair Hope played three days at $7,500 per, grossing $36,000 after taxes. Admission then was $1.

Jolson Estate Sued By Akst for 2 Years' Pay

Los Angeles, July 31.

Salary suit for $51,800 against the Al Jolson estate was filed in Superior Court by Harry Akst, pianist. Plaintiff claims he had two years' pay coming at $500 a week when Jolson died, and had been paid only $200.

Action was filed after Akst's claim had been rejected by Charles Schwartz, executor of the estate.

Gus Lesnevich to Be Disk Jock on WOR, N.Y.

Gus Lesnevich, former light-heavyweight champ, switches from pushing leather to spinning the acetate when he takes over a half-hour disk jockey stanza on WOR, N. Y., starting Aug. 11.

Ex-pugilist and Bob Emerick will be paired on the 4:30 p. m. Saturday airer, which will feature, in addition to platters, news and comment on sports, interviews with celebs and awards to youngsters for meritorious service. Frank Lohmann will produce and Bobby Kroll will direct.

Author Salinger Nixes Sale of Novel to Pix; 'Doesn't Like H'wood'

Author J. D. Salinger doesn't like Hollywood. He refuses to sell screen rights to his current best-seller, "The Catcher in the Rye."

Several companies have queried Salinger's agent, Harold Ober, during the past few weeks regarding the rights. They've been informed of Salinger's antipathy to Hollywood and that there was no point in the queries since he wouldn't make a deal.

Novel is about an anti-social, bitter youth going through prep school and then running into amorous misadventures in New York. Reviews were mixed.

'STREETCAR' DERAILED FROM VENICE FETE

Rome, July 31.

The Venice Film Festival has announced here that Warners' "Streetcar Named Desire" has been pulled from the list of American film entries in Venice this year. Reason given was that a U. S. group, name not given, felt that the moral fiber of "Desire" might be misinterpreted at the foreign festival.

In the meantime, "The River," directed by Jean Renoir, has been added to the list. Orson Welles' "Othello" also has been entered. Festival authorities were forced to nix this one for weeks because it had no nationality. It was finally decided that it would be possible to list it as the Moroccan entry since Welles shot much of the footage in Morocco.

Other American films include "Alice in Wonderland," "Ace in the Hole" and "Great Caruso." "Native Son" will come in as one of the Argentinian entries.

Stolz Vienna Hit Eyed For Paramount Film

Paramount is interested in screen rights to a new Robert Stolz operetta, currently a hit in Vienna. Studio has had script and music forwarded to it.

Show is called "Das Gluecksrezept" ("Recipe for Happiness"). Stolz, who authored "Two Hearts in Three-Quarters Time," did the music, with the book by Raoul Martinee and Hugo Weiner. Franz Stoss is producer of the operetta.

Par's interest was sparked by a review of the show in VARIETY last month.

81

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 19, N. Y.

BOB MORRIS

During the past year he's sung more songs and emceed more shows on television than any other pop singer in the business. That covers a lot of territory but the record speaks for itself. We'd like to play it for you.

Management
PHIL EDWARDS
1650 Broadway PLaza 7-2042

Chevalier Looks Solid B.O. in Arg.

Buenos Aires, July 24.

Buenos Aires is looking forward to Maurice Chevalier's first performance in local theatres starting Aug. 2 after his personal appearances in Rio de Janeiro. He is to appear in a number of Buenos Aires film houses, starting with the Broadway, where his first four performances are scheduled. The first two shows on Aug. 2 and 8 are set for 10 o'clock at night, with two matinees arranged for Aug. 6 and 10. This peculiar arrangement is caused by the great scarcity of theatres and inability to lease the Gran Teatro Politeama, which Conciertos Daniel, in charge of arrangements for Chevalier, had hoped to get.

It is still not certain whether Chevalier is to appear as part of a film theatre setup or whether the Buenos Aires Philharmonic, with Portuguese conductor E. Dos Santos batoning, is to round out the programs.

Admission scale for the first four Chevalier shows range from $10 for stalls to 25c for gallery seats. Later, Chevalier is to tour the Buenos Aires nabe districts, appearing in a number of other film theatres at lower prices.

Conciertos Iriberri has also completed arrangements for performances at the Casino Theatre by the North American dance satirist Iva Kitchell. This is one of the few North American attractions to visit here in the last few years, the last being the Katherine Dunham Dancers, at the Casino Theatre last year.

Pianist Artur Rubinstein is currently appearing in Buenos Aires theatres, collecting $5,000 for each performance.

Truman to Sit in On USO-Camp Shows' Ideas Vis-a-Vis Cease-Fire

Washington, July 31.

Effect of the cease-fire negotiations in Korea on the USO-Camp Shows' program as well as other agencies will get an airing at the Pentagon building here Thursday (2) by top ranking military and civilian leaders. James Sauter, USO-Camp Shows' prexy, will attend as a member of the exec committee of the United Defense Fund.

President Truman will receive the conferees at the White House.

1ST LAURITZ MELCHIOR VIDPIC READIED IN N.Y.

Chicago, July 31.

Production has been completed on the first of 13 half-hour vidpix starring singer Lauritz Melchior. Series is a joint production owned by William Bacher and Gustav Haenschen, and Sarra, Inc. Pix are being filmed in Sarra's New York studios.

Also appearing in the pix are Mrs. Melchior and the Ken Christie Singers.

FRIML HOPES TO BATON IN U.S. THIS SEASON

San Francisco, July 31.

Rudolf Friml, who conducted concerts recently in Hong Kong and Honolulu during a vacation in the Far East, hopes to make a series of podium appearances in the U. S. this season. The Hong Kong and Honolulu programs, featuring his own compositions and those of Chopin, Schumann and Smetana, drew sellout audiences and enthusiastic reviews.

The composer is due here next Saturday (4) on the President Cleveland.

Tom Heggen Estate Shows $557,067 Royalties From 'Roberts,' 'South Pacific'

Minneapolis, July 31.

Royalties from one Broadway smash hit and a mere 1% of the gross of another have produced an estate of $557,067, it's disclosed by an inventory filed in Hennepin county probate court here.

The estate is that of the late Thomas O. Heggen, Jr., and under the terms of his will, his parents, Minneapolis residents, are the sole beneficiaries, he having been unmarried at the time of his death in New York May 19, 1949, at the age of 30.

Heggen's first and only book was "Mister Roberts." He and a fellow U. of Minnesota alumnus, humorist Max Shulman, dramatized it. But Leland Heyward, who finally produced the play, had Joshua Logan collaborate with Heggen on a rewrite, Shulman receiving 12% of the authors' royalties for stepping out.

Before "Mister Roberts" reached the boards, Heggen, financially speaking, was a poor man. The $557,067 estate has accumulated from Heggen's share of the "Mister Roberts" royalties and from 1% of the profits of "South Pacific," into which Heyward and Logan cut him prior to its premiere.

Since Heggen's death, his share of the "Mister Roberts" royalties and the 1% of the "South Pacific" gross have been going into his estate, which now is being distributed here. His parents, the heirs, not only will receive the $557,067, less inheritance taxes, but also the undoubtedly substantial, but undeterminable, amount which still will accrue from "Mister Roberts" and "South Pacific" to the Heggen credit, because they inherit, too, his continued share in them.

The estate's inventory showed that up to the time of Heggen's death "Mister Roberts" had grossed a total of $3,287,403.

Miller-Kazan Defer Filming of 'Hook'

Arthur Miller and Elia Kazan have pushed off for a year their plan to produce "The Hook" from an original screenplay by Miller. Writer is working on a new play, as yet untitled, and Kazan is occupied in Hollywood under his 20th-Fox contract. As a result, Miller said, they haven't been able to work out a time for the production suitable to both of them.

However, Miller stated, they are still aiming to produce the pic independently in the east. Miller is author of "Death of a Salesman," whose filming is about to be produced by Stanley Kramer, with Frederic March as star. He hopes to have the new play ready in about two months, and was looking forward to a Broadway production during the winter.

Col Disks 40% Up Over '50

Columbia Records' royalty payments to publishers for the second quarter of this year, ending June 30, dipped about 35% from the previous quarter but zoomed 40% over the same period last year. Like RCA Victor's royalty statements, Col's drop during the second period represents a normal fall-off in business as against the first quarter of the year, which carries over a big percentage of the Christmas trade.

Col's 40% increase over last year, however, highlights the big strides made at the diskery in revitalizing its pop operation since early 1950. Whereas last year Col failed to dent the best-seller lists until the late months, this year the company has had several best-sellers running simultaneously.

TOP BRASS BIG B. O. ON GAB CIRCUIT

By KURT SINGER

Inflation has forced hardboiled military men to go after extra platform dough. Among gabbing military today are high ranking generals, with two, three and four stars on their uniforms.

High brass is spieling to large audiences on Communism, failures in our policy, and that generals must not fade away. The Marines' own General A. A. Vandegrift leads the military platform speakers, followed by General R. L. Eichelberger, Commander of the 8th Army, who gets $500 an appearance; General Bonner Fellers, Psychological Warfare Leader reveals the ifs and buts of the psychology of propaganda; General Louis J. Fortier, gives a good line on intelligence and espionage in the Far East; General Wm. E. Brougher reminisces on the days when he was captured with Gen-

(Continued on page 18)

Reinstated N.Y. Post Radio Ed Resigns On Same Day Back on Job

Rex Lardner remains radio-tele columnist for the New York Post, following Paul Denis' resignation Thursday (26), same day he rejoined the daily.

Denis had been returned to the Post payroll by an arbitration award to the Newspaper Guild of N. Y. on July 23. Arbitrator ruled that since Denis had been dropped from the paper for economy two years ago, sheet was bound by union contract to rehire Denis when it reinstated an AM-TV column four months ago. Post was directed to pay Denis 17 weeks' retroactive pay, around $3,200.

However, when the Post threatened to drop the column entirely, putting both Lardner and Denis out of a job, Denis decided to bow out.

ANDREWS SIS CLICK AT LONDON PALLADIUM

London, July 31.

Andrews Sisters opened at the Palladium yesterday (Mon.) and clicked strongly, as they did in their 1948 date here. Sock entertainment is running just under an hour. Trio's act had flawless production. Stint is limited to two weeks.

Jesse, James & Cornell, making their first appearance in England, scored with slick terping. Other supporting acts are Vio & Adio, Brazilian acrobats, also debuting here; Max Bacon, British comic; Eddie Gordon & Nancy, mime cyclists; Rob Murray, impressionist, and Downey & Daye, roller-skaters.

ALA Raps 20% Royalty Withholding Tax Plan

Authors League of America has released a blast at the proposed Revenue Act, which requires that publishers of books and mags, producers of plays, and radio and television producers withhold at the source 20% of the royalties paid to an author.

ALA prez Oscar Hammerstein, 2d, wrote last week to the Senate Finance Committee, declaring that the League is "deeply concerned" with the proposal. League says that the average author earns less than $3,000 a year from various sources, that his "earnings vary greatly from year to year, and in most cases the author lives from day to day on the income received from his last work."

Writers organization states that in many cases, due to high business expenses, a writer's net income is less than 50% of his gross take. Withholding 20% of the gross, ALA contends, would be tantamount to taxing the scribe at the rate of 40%. Group also said the withholding system would force writers to wait for a year before getting refunds they are entitled to, and would entail an "onerous" amount of bookkeeping on the authors' part.

ANGLO TALKS DISCOURAGE YANKS

What Next for COMPO?

Again, an "historic" meeting of industry brains has been held on the Coast. Again, a few thousand fancy words have been uttered. Again, the lip service. Again, the pep talk and enthusiasm. Again, exhibitors aired their problems. Where does the film industry go from here?

The face-to-face between exhib and producer made the big difference of the all-industry conference. Certainly the names in attendance speak for themselves. It was truly a representative cross-section of intra-industry manpower of topmost calibre, embracing the three major components of the industry—production, distribution and exhibition. They comprised such personalities as Ned Depinet, M. A. Lightman, Cecil B. DeMille, Dore Schary, Ronald Reagan, Si Fabian, Sam Pinanski, Ben Kahane, Jack Warner, Trueman Rembusch, Harry Cohn, Fred Schwartz, Bob O'Connell, Col. H. A. Cole, Ben Berger, C. J. Tevlin, Sidney Meyers, Y. Frank Freeman, Dave Lipton, Jesse Lasky, Steve Broidy—all savvy guys.

The problem now is to interpret their savvy. If they can't swing COMPO on a forward course and smoke out the borers-from-within, nobody can. If they can't, COMPO had better quit. And so the industry would be back to its catch-as-catch-can disunity. And more than ever susceptible to television.

COMPO is in a good position to help films achieve a richer, fuller life. But if it's a question of putting the finger on the egotists in the industry—those rabid non-conformists whose sights for the common weal are dwarfed by selfish interests—there should be no hesitancy brushing these obstructionists aside. Nobody is that important when the chips are down and the common welfare at stake.

The pix biz understands only one thing—the boxoffice. If COMPO's treasury perks, that's the best OK for b.o. that COMPO (Council of Motion Picture Organizations) would want. So far, COMPO has been in hock to the Johnston office for going expenses; has been constricted by lack of economic support; and has been living an apologetic career.

Given financial underwriting, COMPO has all the brains to go ahead. Perhaps it's a little like the cart-before-the-horse, but among the first things that COMPO must do is to indoctrinate the rank-and-filers on just what it means, what it aims for, what it hopes to achieve. There are still too many grass-roots exhibitors who are vague about the distinction between local trade association work and the overall national objectives of this industry Council. Certainly the trade press has done its share—almost all industry leaders seem to concede it has done an intensive and continuing penetration job. Could it be that the exhibitors on the local level have refused to keep their minds open to COMPO's purpose?

What next? There's plenty of "next." There is the Film Jubilee. There are a flock of good pix coming up. There is a b.o. upbeat. There is theatre television and the potential of big-screen, closed-circuit TV in color. This is COMPO's big opportunity.

TV isn't taking over show business by any means. There is room for both. COMPO should do the job of perpetuating the picture business. There are strong indications that the two can meet on common ground for common benefit, and yet each go its own way for individual profit.

This past week saw the Coast roundtable seminar give new indications of intra-industry cohesion. How that cohesion is developed from here on is what's really important. *Abel.*

BRITISH ADAMANT ON THAWED COIN

London, July 31.

Talks on a new Anglo-American film agreement continued to stutter along this week, with the outlook growing constantly more discouraging for the Yanks. British government stood adamant against upping the present deal giving U. S. distribs $17,000,000-plus per year.

The only concession Britain stood ready to make, it was said, was a loosening of the uses to which coin frozen in England could be put. This is desired by the American companies, but is not overly important, since the current list of 26 uses is already enabling them to thaw all their deep-freeze sterling.

Even more discouraging than the unmoving attitude of the British government was the desultory tone of the negotiations. Now in their third week, they continued to be sporadic and far between, with the high-powered Yank delegation reduced mostly to sitting around waiting for the British to talk to them.

It is hoped the end the negotiations this week. All the Americans have business plans that will take them away from London. British are also anxious because Parliament will recess at the end of the week and there is a national holiday next Monday (6).

Sessions didn't show any signs of hustle until today (Tues.) when the Americans had a luncheon meeting with Sir Hartley Shawcross, president of the Board of

(Continued on page 21)

BLUMBERG SHUTTLES BETWEEN L.A.-N.Y.

Nate J. Blumberg, Universal prexy, plans to be a regular commuter between N. Y. and L. A., dividing his time about equally between the homeoffice and studio.

Blumberg, who had come east from the Coast about two weeks ago, returned west Monday (30). He intends to shuttle back to the h.o. in about another two weeks. Thereafter, under present plans, it will be back and forth for the U topper at regular short-spaced intervals.

Blumberg's purpose in the constant transcontinental hopping is to coordinate even further U's activities on the two coasts. In line with this, ad-pub veepee David A. Lipton, who headquarters at the studio, is a frequent N. Y. visitor.

Exhibs Feel They Made Impression On Producers at COMPO Sessions

Zanuck's 'David' Preem

Darryl F. Zanuck is cutting his present European tour short by several days to be present at the New York preem of 20th-Fox's "David and Bathsheba." Company's production chief has been abroad about four weeks on 20th filming plans there.

"D&B" opens at the Rivoli, N. Y., Aug. 15. It's a Zanuck personal production. Star Gregory Peck will also be on hand for the preem.

Advocates Exhib Panel to Improve Pix Titles' B. O.

Minneapolis, July 31.

Bennie Berger, North Central Allied's representative on national Allied States Assn., and one of the latter's delegates to the Council of Motion Picture Organizations, is appealing to COMPO to use its influence to induce producers to agree to a consultant panel of 25 exhibitors to pass on all proposed film titles and to be solicited for suggestions.

Estimating that the mistitling of pictures is costing all industry branches "a million dollars a year," Berger argues that his plan would help to rectify the situation. Among the words which he wants to be taboo in film titles are "love" and "kisses," which, he declares, are "poisonous" when it comes to luring patrons to the boxoffice.

"A smart exhibitor always can find ways of doing a good job with a bad title," Berger says in his appeal. "Let me illustrate: You will recall how a wonderful piece of family entertainment, the type of picture that is boxoffice dyna-

(Continued on page 22)

Todd O'seas on Cinerama

Mike Todd planes to Europe next week to meet Lowell Thomas, who is there filming the first picture for Cinerama, new wide-screen dimensional exhibition process. Todd heads Cinerama's production activities.

Showman was in Hollywood last week huddling with talent on another pic for Cinerama.

Exhib leaders, returning to their bailiwicks this week from the Council of Motion Picture Organizations' roundtable in Hollywood, opined that considerable in the way of results was achieved despite lack of resolutions or other formal action to concretize the first producer-distributor-exhibitor discussions.

Theatremen said they felt they had made "impressions" that will have a lasting effect on Hollywood. One exhib, for instance, declared that despite some producers' denials during the sessions that they tend to "cycles," the film-makers will think twice in the future before doing the same type pic as his competitors.

Exhibs' problem with cycles was one of the items kicked around in the discussions, and the strength of opposition to them, it was felt, was news to Hollywood, and thus made an impression. The mere quantity of talk on the subject couldn't help bear fruit, an exhib declared.

Another item on which it was thought there was an "impression"

(Continued on page 16)

See 'Message' Films Best In Peacetime, Escapix During Tenser Periods

Basing his contention on nationwide confabs with women's clubs, civic leaders and exhibs, Arthur DeBra, director of community relations for Motion Picture Assn. of America, said this week in N. Y. that so-called message pictures were in the doghouse and shouldn't be made during periods of international crises.

DeBra, who has met with community groups in various parts of the country during the last few months, said that club leaders were resentful of any picture with a social message, whether heavy on the entertainment side or not, during wartime, such as the present. Oddly enough, DeBra said,

(Continued on page 21)

Key Films Doing Phenom Business; Disney's 'Alice' Outduels Bunin Pic

Exhibs this week saw further heartening evidence of a b.o. comeback. Mediocre product continues in the business doldrums but those films which fall into the "key" classification, and they're increasing in number, are drawing extraordinary returns.

Theatremen are seeing a return to the "old days" so far as the gilt-edged product is concerned. The big factor is that smash b.o. is still within reach. This was indicated by the sensational revenue racked up by Metro's "The Great Caruso." Exhibs were further bolstered by a repeat performance by M-G with its "Show Boat."

Two new releases within the past few days served as still a further stimulant. They're Walt Disney's "Alice in Wonderland" and Paramount's "That's My Boy." Martin & Lewis comedy produced by Hal Wallis. Both are now swinging into exhibition at a great pace. Numerous others, while not scoring such peak money at the b.o. are generally rated well above normal and this, of course, also contributes to theatre ops' encouragement.

"Alice" is chalking up a sizzling $55,000, or close, in an initial week at the Criterion, N. Y. This is plenty high and the best the house has had in many months.

(Continued on page 20)

While the race is fully on between RKO and Souvaine Selective Films for opening dates at other key spots across the country for their respective "Alice In Wonderland" pix, the two versions of the Lewis Carroll classic had their initial big bout for the b.o. dollar in N. Y. this week. RKO's Disney pic clearly came out on top, with an estimated $55,000 first week's gross at the Criterion.

Souvaine's Lou Bunin adaptation opened at three spots, including the first-run Mayfair, where the take is figured at $18,000, mild. Business with the puppet "Alice" in the two other situations, the Trans Lux 72nd St. and the Midtown, both nabes, was better. Trans Lux is raking in about $7,500 for the week. Midtown will do about $5,500.

Mayfair engagement apparently was less than hopes, for the house already has booked a replacement for Aug. 9. It's Metro's "No Questions Asked."

Bunin film had its setback in the fact most of the income came from the matinee trade, with evening business falling off. Children's admissions were pegged at 25c throughout the day. Youngster's fare for the Disney pic was 70c at opening, changing at noon to 80c for the balance of the day.

Bunin's production has opened at three other Trans Lux houses so

(Continued on page 20)

National Boxoffice Survey

Biz Thrives Despite Heat; 'Show Boat' Again First, 'Francis' Second, 'Moonlight' Third

Sweltering heat in numerous key cities covered by VARIETY this session is taking a toll at the wickets, but is not preventing big grossers from getting smash totals. Only three or four important newcomers this week figure in the boxoffice race.

"Show Boat" (M-G) is again champ for the third week in succession, although currently playing holdovers or extended-runs. Metro musical is racking up more than $464,000 in 20 theatres, biz being big to terrific.

"Francis Goes To Races" (U), proving ideal summer fare, is capturing second position, playing in about 16 keys. "On Moonlight Bay" (WB), musical, is taking third spot.

"Cyrano" (UA), big winner on current pop-scale dates, is finishing fourth by a fine margin while "Frogmen" (20th) has moved up to fifth slot. "Sirocco" (Col), showing new strength, will be sixth, with "Prince Who Was Thief" (U), seventh.

"Happy Go Lovely" (RKO), British musical, is taking eighth place although in its first week out. "Little Big Horn" (Lip) will be ninth while "Ace in Hole" (Par) is 10th. "Tales of Hoffmann" (Indie) and "Kon-Tiki" (RKO) round out Big 12 list in that order. "Convict Lake" (20th) and "Comin' Round Mountain" (U) are runners-up.

"That's My Boy" (Par) is standout among fresh entries, with a near-record in Denver and wow second week in Philadelphia. "Belvedere Rings Bell" (20th), which opens at N. Y. Roxy today, is great on initial date.

"Alice in Wonderland" (RKO) is living up to Walt Disney boxoffice standard, hitting terrific pace on N. Y. preem. It will come near the house record. The Disney pic is making this showing despite opening same week of the foreign-made "Alice" (Bunin), also doing well. "Pickup" (Col) is doing nicely on first dates.

"Excuse My Dust" (M-G) is okay in Montreal as is "Apache Drums" (U) in Omaha.

"Jungle Headhunters" (RKO) looms sturdy in Indianapolis.

"Guy Who Came Back" (20th) looks mild in two spots. "Ft. Worth" (WB) is stout in Providence.

(Complete Boxoffice Reports on Pages 8-9).

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St., New York 19, N. Y
Hollywood 28
6311 Yucca Street
Washington 4
1292 National Press Building
Chicago 11
612 No. Michigan Ave.
London WC2
8 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual .... $10 Foreign $11
Single Copies ..... 25 Cents

ABEL GREEN, Editor

Vol. 183 No. 8

INDEX

Bills 48
Chatter 54
Film Reviews 6
House Reviews 48
Inside Legit 50
Inside Music 42
Inside Pictures 13
Inside Te'evision 34
International 10
Legitimate 49
Literati 53
Music 37
New Acts 46
Night Club Reviews 46
Obituaries 55
Pictures 3
Radio-Television 23
Radio Reviews 28
Records 39
Frank Scully 53
Television Reviews 26
Vaudeville 44

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year. $20 Foreign

'Show Boat' Tops July B.O. Race, 'Strangers' 2d, 'Caruso' 3d, 'Girl' 4th

Pacing the general boxoffice upbeat of the past four weeks, "Show Boat" (M-G) forged ahead steadily in the three weeks it was out in distribution last month to easily capture the national boxoffice laurels for July. Musical tinter from the venerable stage success grossed more than $960,000 in engagements covered by VARIETY correspondents in 24 key cities. Pic went from fourth spot its first week on release to first the last two weeks in the month. Gross total was run up in just three weeks, outgrossing "Great Caruso" (M-G) in nearly every spot, although the earlier-released film has been the year's greatest grosser for Metro.

"Strangers on Train" (WB), with first, second and third-place ratings on three successive weeks, is second best for the past month. Third goes to "Great Caruso" (M-G) champ at the nation's boxoffice both in June and May despite strong competition from new product.

"Take Care of My Little Girl" (20th) wound up fourth, being consistently up among the top five grossers. "Excuse My Dust" (M-G) showed enough strength with a first and third place to its credit to finish fifth. It edged out "The Frogmen" (20th), which never managed to rise above fourth in weekly tabulations, a sixth-place rating and an eighth-place dragging it down somewhat.

"Prince Who Was a Thief" (U) grabbed seventh spot. "Fort Worth" (WB) captured eighth position while "Tales of Hoffmann" (Indie) won ninth.

"Ace in Hole" (Par.) wound up 10th. "Comin' Round Mountain" (U), new Abbott-Costello comedy,

(Continued on page 16)

UA Snares Rights To Paris-Made Comedy

United Artists has acquired distribution rights to "Mr. Peekaboo," comedy produced in Paris by Jacques Bar. Pic was made in French and English simultaneously, with pretty much the same cast —including stars Bourvil and Joan Greenwood—in both versions. A German version is about to be made.

UA will distribute the English version, of course, in the U. S., Britain and other English-speaking countries, and it will handle the most suitable language version in each.

"Peekaboo," based on a novel by Marcel Ayme, is a farce about a minor French government clerk who suddenly discovers he can walk through walls. It was directed by Jean Boyer, and will be released in the U. S. by UA in the fall.

Bar, 29-year-old producer, is repped on a partnership basis in America by Arthur Sachson, former Goldwyn and Warner Bros. sales topper. Sachson set the deal with UA. He is handling distribution himself on another Bar production, a Fernandel-starrer temporarily labeled "Three Brothers."

Lasky Honor Guest At Producers' Dinner

Hollywood, July 31.

By unanimous vote, the Screen Producers Guild selected Jesse L. Lasky to be the honor guest at its first annual "milestone" dinner to be held on Lasky's birthday, Sept. 12, at the Cocoanut Grove. It will be the first of a series of annual SPG affairs to pay tribute to a producer whose work has made outstanding historic contribution to the industry.

Arthur Hornblow, Jr., and Carey Wilson have been co-chairmen of the permanent annual tribute committee. George Jessel has been named entertainment chairman of the event, with Arthur Freed, Irving Asher and Joe Pasternak on the steering committee, Mervyn Leroy heading the banquet committee and prexy William Perlberg coordinating plans of the taree groups.

C. C. Moskowitz to Coast

Charles C. Moskowitz, Loew's treasurer-v.p., treks to the Coast next week for two weeks.

Moskowitz makes the trip periodically for a looksee at Culver City operations.

Banned in Memphis, Plays in Nearby Ark.

West Memphis, Ark., July 31.

This city once again has booked another of the Lloyd Binford-banned pix. "City Across the River," U-I crime pic given the Binfordized banning treatment in Memphis, has been skedded for a week's run at the Joy Theatre here, located 10 miles from downtown Memphis.

Memphis censor kiboshed the pic here in 1949, when it was booked to play Loew's Palace.

See 750G Cost Of COMPO Push To Boost B.O.

While the committee setting up the Council of Motion Picture Organizations' fall jubilee b.o. drive continues to avoid a hard-and-fast budget, best estimates are that the overall cost will be about $750,000. That includes $500,000 for advertising and $250,000 for publicity and promotion.

Further nailing down of the budgetary aspects will begin today (Wed.) with a meeting of the major companies' pub-ad managers at the Motion Picture Assn. of America in New York. Convening under chairmanship of RKO ad topper S. Barret McCormick, they'll make assignments among the members of various duties to put the campaign into effect for two months starting about Oct. 1.

As these various assignments are plotted out during the next few weeks, the ad-pub chiefs will get a better idea of the cost of each of the various projects in the campaign blueprint. The final bankroll for the jubilee will hinge on the number and extent of such campaign ideas.

It's already definite, however, that all of the ideas in the blueprint will not be attempted That makes it certain COMPO will not go up to the maximum budget presented to the major company prexies. That called for expenditure of $500,000 for advertising (which is a fixed expense) and

(Continued on page 16)

20th's Eastern Publicity Headed by Silliphant

Stirling Silliphant, special events manager for 20th-Fox for the past two years, advances to eastern publicity manager on Aug. 13, ad-pub head Charles Einfeld announced in N. Y. this week. He succeeds David Golding, whose resignation, Einfeld said, came "as a surprise, and we are accepting it with great reluctance and regret." Golding held the post since early 1949.

Silliphant, with 20th since 1942, previously had held the post of assistant to the ad-pub director, and for a time he was assistant to prexy Spyros P. Skouras. He handled special events and public information assignments while in the Navy during World War II.

Meyer Hutner, member of 20th's publicity department since 1948, has been upped to special events manager.

Coston Exempt in Chi On 'Show Boat' Clearance

Chicago, July 31.

Former Warner theatre zone manager James Coston, who took over three Warner houses here, was granted an exemption on first-run clearance under the Jackson Park decree by Chi Federal District Court Judge Michael Igoe last week.

Coston, one of the original defendants in the JP suit, asked for clearance over the Jackson Park, but jurist ruled that his Jeffrey could not have preference, but could play day-and-date with the JP on "Show Boat." Coston did not ask for clearances for the Hamilton and Beverly.

July's Golden Dozen

1. "Show Boat" (M-G).
2. "Strangers Train" (WB).
3. "Great Caruso" (M-G).
4. "Take Care Girl" (20th).
5. "Excuse My Dust" (M-G).
6. "The Frogmen" (20th).
7. "Prince Was Thief" (U).
8. "Ft. Worth" (WB).
9. "Tales Hoffmann" (Indie).
10. "Ace in Hole" (Par).
11. "Comin' Round Mount" (U).
12. "Prowler" (UA).

NSS a 'Monopoly,' Judge Rules In Philadelphia Suit

Philadelphia, July 31.

National Screen Service, producers of trailers and accessories for the film industry, Thursday (26) was ruled a monopoly in violation of the Sherman antitrust laws by Federal Judge James P. McGranery. In handing down the decision, the jurist held that the company "had exclusive contracts between itself and the motion picture producers and distributors."

Ruling involved a suit brought against NSS and some 17 film companies by several poster-renter firms. They included Charles Lawior and Mitchell Panzer, trading as the Poster Exchange; Morris Lipp, Midwest Poster Exchange of Chicago; Benjamin Siegel, Theatre Advertising Co. of Washington, and Jay Schrader, Charlotte (N. C.) Poster Exchange.

As filed in Federal Court here June 30, 1950, the action asked treble damages and an injunction to restrain the defendants from continuing "monopolistic" practices." It was alleged that the 17 producers and distributors "entered into an agreement with NSS whereby the latter acquired the sole and exclusive rights to manufacture and distribute poster advertising."

Judge McGranery said he would issue an injunction against NSS. Court found that the poster-renters had received sub-licenses from NSS to distribute standard accessories, but that the power to terminate such licenses or not grant them ought not to exist. The bench requested suggestions from both sides with respect to effecting a competitive situation. Hearing on the recommendations is expected to be held in the fall.

A conspiracy charge which the poster-renter plaintiffs had lodged against the 17 film companies was dismissed by Judge McGranery. There was no "such evidence," the court ruled.

Another treble-damage suit, brought by Rio Havens, Inc., which operates a string of film theatres in Reading, Allentown, Schuylkill Haven, Pa., and the Korr Enterprises, operators of theatres in Berks County, against the 17 producers and distribs, also was tossed out by Judge McGranery. Plaintiffs claimed they represented 15,000 independent film houses, but the court held they had failed to show they had any legal right to act as representatives for all indie theatremen.

Meanwhile, it's expected that Lawior, Panzer, et al will move for an early trial on the question of NSS damages. Rio Haven and Korr Enterprises, it's understood, will also file amended complaints as individual suits and not "class" actions.

Europe to N. Y.

Jacques Bar
Henry Rogers Benjamin
Al Capp
Sarah Churchill
Claude Dauphin
Jerry Devine
Gene Fowler
Germaine Gossler
Francis Head
Robert L. Lippert
Robert Moreno
Mike Nidorf
Ted Pahien
Molly Parnis
William Pizor
Mrs. Milton Rackmil
George Rosen
Frieda Rothe
David Sarnoff
Lee Shubert
Red Skelton
Roy Tripp
John van Druten

Italo Co-op Seeks on the Loose Yank Bigwig as U. S. Distrib Boss

Several former top sales execs for major American companies are reportedly under consideration by the recently-formed co-op of Italian film producers to head a nationwide distribution organization for Italo films in the U. S. Setup will be financed, in effect, by Hollywood, with a potential of $3,000,000 to be expended over the next three years on distribution and promotion of Italian pix in America.

Organization, to be known as Italian Film Export (IFE), is an outgrowth of the Italo-U.S. film pact which became effective July 1. Under that agreement a sum equal to 12½% of their earnings in Italy over the next three years is to be advanced by American distribs to Italian producers for establishment of the distribution and promotion organization in the U.S.

IFE is hoping to set up a "United Artists of Italian Producers"—in other words, an outfit to handle in the U. S. the product of any of Rome's indies who desire its services. As UA was when it was founded, IFE will be a co-op.

Seek Top Press Rep

In addition to a top name in distribution, organization is reported considering a high-powered press rep for the promotional job. Both posts will go to Americans rather than Italians, under present plans, since it is figured Yank familiarity with the market will be an asset.

Although the IFE treasury automatically started to build July 1, when the new pact became effective, all the plans are still in a rather vague state. They're expected to have taken shape by October, when Dr. Renato Gualino, exec v.p. and general manager of IFE, returns to the U. S. actually to set up the organization.

Dr. Gualino, who is also head of Lux Films, one of the biggest Italian producing, distributing and exporting firms, returned to Rome from New York Monday (30). He had been in the U. S. for several weeks for a survey of the form IFE should take and of available manpower.

Exec will hold conferences with other producer-members in Rome during the next few weeks. Final

(Continued on page 13)

H'wood, Treasury Dept. Map Fall Bond Drive

Washington, July 31.

Film industry participation in the first Defense Bond Drive to be held during September and October was mapped here last week in confabs between Hollywood reps and Treasury Dept. officials.

Huddles were led by Samuel Pinanski, National Chairman of the Motion Picture Committee for U. S. Bond Campaigns, and Vernon L. Clark, Chief of the Bond Division, U. S. Treasury Dept.

Important Pix In 'Do or Die' Push for RKO

In the distribution doldrums for the past couple of years, RKO is set to make what one exec described as its "do or die push." Company is making its big pitch for attention with a flock of the most important pix on its lineup swinging into release from now to September.

Among these are Walt Disney's "Alice in Wonderland," which is now opening at key spots; "His Kind of Woman," Jane Russell-Robert Mitchum starrer which bows at the Goldman Theatre, Philadelphia, Aug. 15; "Flying Leathernecks," John Wayne starrer slated to play 43 top situations around Labor Day; Wald-Krasna's first, "Behave Yourself" (Shelley Winters and Farley Granger) preems at the RKO Missouri Theatre Aug. 28, and will be followed into release shortly after by W-K's second, "The Blue Veil" (Jane Wyman and Charles Laughton). Also set for the period are "A Girl in Every Port," Groucho Marx-Marie Wilson comedy, and "The Racket," costarring Robert Mitchum and Lizabeth Scott.

This represents the greatest concentration of top-budgeters from RKO in many months. In addition to those listed, one exec said six other top-budgeters are in the lineup through to Jan. 1. Also at about that time Samuel Goldwyn's "I

(Continued on page 16)

Mitford 'Blessing' Tied Up by Korda

"The Blessing," forthcoming novel by Nancy Mitford, in which most of the major studios are showing an interest, is already tied up by Sir Alexander Korda. British producer provided the author with the idea on which the yarn is based. For that and £250 ($700) he got an option on it.

Korda gave Miss Mitford the idea in engaging her to do a screen treatment. He didn't like the treatment, whereupon she asked permission to write a novel based on the idea. It will be published in the U. S. in the fall as a book club selection.

Yarn has an unusual twist in that it is about the child of estranged parents who tricks to keep them apart because he has a much better time when they're separated.

N. Y. to Europe

Dawn Addams
Siren Adjemova
Betty Comden
Joseph Cotten
Hernando Courtright
Howard S. Cullman
Marguerite Cullman
Dr. Renato Gualino
Charles Goldsmith
Monica Lang
Jules Levey
J. M. Loutrel
John Martin
Ray Milland
Barbara Perry
Herman Shumlin
Lawrence Spivak
Bernard Straus
Jerome Thor
Spencer Tracy
Josh White
Thyra Samter Winslow
Frances Yeend

L. A. to N. Y.

Dawn Addams
William Bendix
Joan Bennett
Jack Carson
Wendell Corey
Joseph Cotten
Peter de Rose
Irving Fein
Charles K. Feldman
Clarence Greene
Paul Gregory
Jean Howard
Judge Irving Kaufman
Pinky Lee
Monica Lewis
David A. Lipton
Linda Markey
Ray Milland
Constance Moore
Abe Olman
Gene Raymond
Phil Regan
Alice Reinhart
Beverly Roth
Russell Rouse
Roy Rowland
Manie Sacks
Olga San Juan
Robert Stack
Francis L. Sullivan
Joseph Szigeti
Charles Tobias
Mike Todd
Marta Toren
Ruth Waterbury

N. Y. to L. A.

Nate J. Blumberg
Abe Burrows
Carleton Carpenter
Jerry Devine
Paul Douglas
Anthony Brady Farrell
Glenn Ford
Arnold Grant
Diana Herbert
Leo Langlois
Robert Moreno
Helen Parker
Skye Patrick
Monty Shaff
Irene Sharaff
Jan Sterling
Roy Tripp
Lana Turner
Sylvester "Pat" Weaver

WALL ST. OPTIMISTIC OF PIX BIZ

53,000,000 Pic Patrons a Week

Film attendance currently is running about 53,000,000 patrons per week in the U. S. That represents a decrease of just about one-third from the alltime peak of 80,000,000 admissions weekly in 1946.

In agreement on these figures are Dr. George Gallup's Audience Research Institute in Princeton, N. J., and Paul Raibourn, Paramount v.p. and an outstanding industry economist. ARI's statistics are based on sampling polls. Raibourn's have been derived through studies of theatre and distribution takes.

There are no available official figures on attendance. Theatremen and distribs over the years have refused to make necessary data for compiling such statistics available to any central source for fear of divulging information to competitors. Result, as Motion Picture Assn. of America prexy Eric Johnston said a couple years ago, is that "the film industry knows less about itself than any other major industry in the world."

Wide variety of attendance figures have been thrown around at various times, but inquiries as to the source always reveal they're just the result of a round-robin of guesswork, misinformation and the work of industry puff artists. No studies support the 90,000,000 or 100,000,000 weekly attendance figures for 1946 that are widely quoted.

Bent Says He Won't Quit RKO Board Despite Govt. Petition in Theatres Snag

U. S. District Court petition filed by the Department of Justice seeking the removal of Maurice Bent and J. P. Dreibelbis from the RKO Theatres board of directors brought a shrug of indifference from Bent this week. He has no intention of bowing out and thinks the Department's action came too belatedly to be meaningful at this time.

Government charge is that Bent and Dreibelbis are appointees of Howard Hughes, who, under the RKO antitrust consent decree, is enjoined from exercising any voice in management of the chain. Dreibelbis would not comment on the Government move.

In an affidavit handed the court by Justice Department attorney Philip Marcus, it's claimed an investigation of the theatre outfit's directorate concluded that Bent, Dreibelbis and James T. Brown were "so closely connected with Howard Hughes as to create a conflict of interest which is inconsistent with the divorcement provided for under the judgment against RKO."

Brown, who's associated with the Mellon Bank of Pittsburgh, resigned from the board last week. Dreibelbis is with Bankers Trust Co., N. Y., and Bent is with Merrill Lynch, Pierce, Fenner & Beane.

Point which Bent makes is that the Department, when entering the antitrust decree, left out any provision giving it right of approving or disapproving personnel makeup of the board. He also underlines the fact that the board mem-

(Continued on page 13)

Things Are So Tough

Buffalo, uly 31.

When a local nabe exhibitor closed his theatre this summer with loud wailings over depressed b.o. conditions, his fellow exhibitors were appropriately sympathetic.

Last week several competitors sweating out the summer on the job received postcards from the operator of the shuttered house. The messages told of the delights of his extended motor trip through California and the west, most of the cards being postmarked from swank resorts and racetracks.

Minority Group Ready to Name 3 to RKO Board

Wall Streeter David J. Greene, whose squawks led to the resignation from the RKO Theatres board of James T. Brown and request by the Dept. of Justice last week for ouster of Maurice Bent and J. P. Dreibelbis, said Monday (30) that he "felt gratified for the stockholders." He represents a strong minority interest.

Greene refused to disclose the names of men he and his associates propose as nominees to the three vacancies on the directorate if the D. of J. court action is successful. He declared, however, that they not only have substantial stock interests, but one has experience in theatres, another in finance and the third in real estate.

Greene figures those qualifications cover all the required angles. His complaint is that present directors have no financial interest in the company and naturally make it a secondary consideration to their regular positions.

"The result," he said, "is an absentee ownership and lack of leadership in a business with all sorts of problems at the moment. It requires night and day attention."

Greene's attorney, Isidor J. Kresel, is now vacationing at Lake George, N. Y. Greene flew up there yesterday (Tues.) to discuss the new developments with him.

Du Maurier Terms Labeled 'Fantastic' To Film Companies

All studios last week nixed as "out of this world" terms asked for the new Daphne du Maurier novel coming up next year. Alan Collins, American agent for the author, in a letter to all film companies asked $100,000 down plus 5% of the world gross for a seven-year lease on the yarn.

Book, "My Cousin Rachel," is believed certain to be sold to films when a compromise deal is worked out. Story eds who've read advance proofs put it down as a sure thing for the bestseller lists, and declare it a natural for a pic. Miss du Maurier is author of a number of previous books which became top hits, including "Rebecca."

Terms set forth by Collins in his letter, however, have brought amused shrugs from film execs. They term them "unrealistic" in today's film market. Also, they've rarely gone for participation by an author in gross receipts, and claim that the seven-year limitation reduces the value, since it virtually eliminates possibility of a remake.

Collins' letter resulted from badgering by the majors to set a

(Continued on page 13)

Wm. Bloom Blows Col For 20th Producer Pact

Hollywood, July 31.

William Bloom, former producer at Columbia and executive assistant to Harry Cohn and B. B. Kahane, moved into 20th-Fox under a producer contract.

Bloom will work under supervision of Julian Blaustein, new executive producer on the Westwood lot.

BUT STILL WARY ON TRADING MKT.

Wall Streeters with heavy interests in film stocks are pretty much inclined to go along with the industry viewpoint that the bottom has been reached on recession of grosses. That thought was widely expressed at the roundtable of exhibs and producers in Hollywood last week.

While most of the market professionals are still not high on speculative prospects of film shares, they're taking a much more optimistic view than a few months ago. This was further reflected Friday (27) when the Wall St. Journal reported on a spot check it made of theatre biz in key cities.

"Boxoffice business, in spots at least, is perking up," the financial sheet asserted. Paper quoted exhibs in a number of cities. All said grosses were up in varying degree and, in general, credited "a good crop of pictures."

Film stocks, for the most part, have in recent weeks been somewhat weaker than the market as a whole, with a few exceptions. Among the latter has been Monogram, which last week hit the year's high of 3⅜.

Aside from a much-improved last-quarter earnings statement,

(Continued on page 16)

Wallis-Hazen Dicker With M&L on Pact

Hollywood, July 31.

Hal Wallis and Joe Hazen are dickering with Martin & Lewis, through Music Corp. of America, on a new film deal to supplant the seven-year pact the comics signed three years ago. New arrangement would give the team a considerable boost in basic coin plus participation in profits of their films, plus current television, radio and outside picture rights.

Old contract, which called for Wallis to make one film annually with the team and have an option for a second film yearly, started team at salary of $50,000 per picture. Second year terms went to $60,000 per picture. Deal currently calls for $75,000 per, and goes to $175,000 in the seventh year.

New pact won't affect team's contract with York Pictures for five indie films at the rate of one annually. Martin & Lewis own 66⅔% of York, with the other

(Continued on page 21)

Goldbeck Gets Credit On Pic He Was Fired From, SDG Rules

Hollywood, July 31.

Bob Parrish has been deprived of all screen credit on his directorial contribution to Harold Hecht's "Ten Tall Men," with Willis Goldbeck getting sole credit in an unprecedented decision by the board of Screen Directors Guild. Parrish replaced Goldbeck 17 days after shooting began.

SDG move is described as no reflection on Parrish but simply a move to discourage producers in the future from making arbitrary changes of directors in mid-stream. Decision is hooked to new by-law making it mandatory for directors to notify the guild before taking assignments started by other directors. By-law also makes it mandatory for directors to notify personally directors they're replacing, of negotiations for such assignments.

Goldbeck sold story of "Men" to indie producer Hecht and part of the deal was a provision that he'd direct. In all such situations in the past SDG board okayed dual credits.

D. of J. Expected to Demand Return By UA of All Profits on ELC Films

In addition to forcing United Artists to sell all assets which it picked up in the Eagle Lion Classics acquisition, Department of Justice also is expected to come out with a demand that UA return all profits on ELC pix to date back to the original E'C owners.

This was indicated following the N. Y. District Court order, obtained by Government attorney Harold Lasser, which directs that UA must show cause on Oct. 25 why it should not dispose of the ELC properties.

Return of the ELC pic profits to Pathe Industries, which owned the indie distrib, was not specifically asked by the Department. However, the court was asked to decide which "further and different relief" would be proper, and in line with this the Department is expected to insist on the profits turnback when hearings are held.

Department's action, which was taken last Friday (27), was within the framework of the industry antitrust suit. Decree in that case provided that the N. Y. court would retain jurisdiction for the purpose of ordering any new relief that might become necessary. Universal also is named in the petition for amendment of the decree.

Competition Detriment

Justice Department bases its demand that UA part with all ELC assets on the charge that the purchase of the latter outfit was detrimental to free and open competition. In the decree against UA there was no specific injunction restraining the outfit from buying out a company such as ELC. De-

(Continued on page 13)

No 'Vadis' Recess

Despite its almost three hours' running time, Metro's "Quo Vadis" will have no intermission when released next fall. Reason, explained sales veepee William F. Rodgers Monday (30), is that experience has shown a midway break overtaxes theatres' restroom facilities and thus causes confusion.

Rodgers said that at the insistence of producer David O. Selznick Metro tried an intermission in early "Gone With the Wind" runs, but was forced to abandon the scheme because it proved impractical.

Law Firm's Wide Pic Dealings Cue Spotlight by Gov't

Justice Department's antitrust finger-pointing at Universal and United Artists spotlighted this week the varied industry interests represented by the N. Y. law firm of Phillips, Nizer, Benjamin & Krim, and the outfit's individual partners.

Of the quartet, only Nizer is not directly associated with any film outfit on a continuing basis. However, he repped Paramount in its b.o. percentage case against Brandt Theatres, N. Y., which was recently settled. Additionally, through the years Nizer has served as attorney for accounts in the pic industry and allied fields. Also, he's attorney and general secretary of the N. Y. Film Board of Trade.

Louis Phillips is house counsel for Par on a permanent basis. In that capacity he is second in command to chief counsel and v.p. Austin Keough.

Robert Benjamin is a director of Universal, an official of UA, a former board member of Pathe Industries and Eagle Lion Films (when it existed), and also is now head of the J. Arthur Rank Organization in the U. S.

Arthur B. Krim is president of UA, at one time was treasurer of National Screen Service and had been Benjamin's predecessor as prexy of Eagle Lion. Latter outfit later became Eagle Lion Classics —although the actual planned merger with Film Classics never materialized—and ELC recently was absorbed by UA. Further, Krim and Benjamin have a financial stake in Bob Roberts' indie production of "He Ran All the Way."

The myriad of interests extends even further. The PNB&K outfit, which occupies an entire floor in the Paramount Bldg., on Times Square, handles the law work for numerous others, including Na-

(Continued on page 55)

Southeastern Growth Ups Jaxville as Sales Center

Growth of the southeastern trade territory in the last seven years is grooming Jacksonville, Fla., as an exchange city. Metro set up a branch in Jacksonville three weeks ago and 20th-Fox will start operating an exchange there in December.

Theatres in Florida, southeastern Georgia and southern Alabama, which have been served out of Atlanta, will be sold from 20th's Jacksonville office. While several other companies use Jacksonville as a shipping point, using a combined central service, 20th will operate its own shipping department in connection with its branch. Territory will be under the supervision of Harry Ballance, southern district manager.

Rodgers Sees Need For Prod. Experiments In Citing 'Offbeat' Pix

Although offbeat films frequently fail to kick up much b.o. dust, Metro will continue to try "the unusual," according to sales veepee William F. Rodgers. Addressing the newly-organized Film Press Writers of America in New York Monday (30), he stressed that experimentation is necessary, for there can be no formula in anticipating public taste.

Rodgers cited "Stars in My Crown," "The Next Voice You Hear" and "Night Into Morning" as examples of "different" product. All are Metro films. Both "Stars" and "Voice" have religious themes, while "Morning," the sales topper recalled, fell short of being a "Lost Weekend" by being "just a little too morbid."

"Voice," Rodgers disclosed, wasn't accepted as well as 'Stars," and salesmen have been instructed to make any kind of terms on "Voice" within reason. However, "we still have trouble moving the film." "Magnificent Yankee" also is commercially unsuccessful, Rodgers pointed out, in citing another Metro "offbeat" pic.

Metro follows no particular story trend, Rodgers declared. He conceded that occasionally there's a minor cycle, such as the "Show Boat" and "Caruso" musicals. But while admitting the value of action pix and "family-type" features, et al., the distribution chief asserted that "we will continue to experiment, for I don't see how we can do otherwise."

Regarding a suggestion that the majors juggle release schedules to stagger product of similar themes, Rodgers doubts that such a move would be practical. He pointed out that "Show Boat" is beating "Caruso's" take at the Music Hall, N. Y. Had the films been spaced, he added, it's hardly likely that business would have been better. "It's entertainment," he emphasized, "not spacing."

Exhibitor demand for certain Metro product, Rodgers noted, is prompting more competitive bidding than ever. However, often the company resolves the situation by a split arrangement with approval of theatremen involved.

A Millionaire for Christy

Wacky comedy with Fred MacMurray, Eleanor Parker; fair boxoffice.

Hollywood, July 25.

Twentieth-Fox release of Bert E. Friedlob (Thor) production. Stars Fred MacMurray, Eleanor Parker. Richard Carlson; features Una Merkel, Kay Buckley, Douglas Dumbrille, Raymond Greenleaf, Nestor Paiva. Directed by George Marshall. Screenplay, Ken Englund; original story, Robert Harari; camera, Harry Stradling; music, Victor Young; editor, Daniel Mandell. Tradeshown July 25, '51. Running time, 90 MINS.

Peter Ulysses Lockwood	Fred MacMurray
Christy Sloane	Eleanor Parker
Dr. Roland Cook	Richard Carlson
Patsy	Una Merkel
June Chandler	Kay Buckley
A. K. Thompson	Douglas Dumbrille
Benjamin Chandler	Raymond Greenleaf
Mr. Rapello	Nestor Paiva
Galla	Chris-Pin Martin
Mr. Sloan	Walter Baldwin
Bud	Ralph Hodges
Sam	Byron Folger
Collector	Ralph Peters
Office Joker	Gene Gericke
Nurse Jackson	Jo Carroll Dennison
Mechanic	John Indrisano
Herald Photographer	Billy Snyder
Herald Reporter	Charles Williams
Cab Driver	Al Hill
Hermit	Emmett Lynn

20th-Fox has a slapstick cornball comedy in this Bert Friedlob indie production. Title is not likely to help its chances any, but star team of Fred MacMurray and Eleanor Parker should give it some booking importance in general situations outside the top keys. Fair boxoffice is indicated.

Picture reaches its hilarity high mark about midway, and that pace continues to the end under the broad directorial handling of George Marshall. Situation gags and the general hokum are belted hard by Marshall, and average audiences will respond satisfactorily.

The Ken Englund script, from a story by Robert Harari, gets off to a mild start and only an occasional laugh is found in the beginning footage. Miss Parker, as poor legal secretary, is sent to Los Angeles to notify MacMurray, a syrupy radio philosopher, that he has inherited $2,000,000. Miss Parker sees a chance to improve her financial condition and makes a pitch for MacMurray without knowing he is on the brink of marriage to Kay Buckley.

Complications are piled on heavily when the best man (Richard Carlson), a psychiatrist, walks out on the wedding and the knotting is postponed while MacMurray chases him, taking along an unwilling Miss Parker, to the doc's La Jolla clinic. Enroute along the coast highway, MacMurray winds up in a fog on the beach.

It is at this point that the comedy socks over. Marshall has staged a wow scene involving a big wave that dashes the principals around. Another bright bit of merriment comes when the pair are taken in by a group of Mexican section hands who are led to believe they are newlyweds because of a sign on MacMurray's car. Chris-Pin Martin does a choice comedy job as the Latin host who tosses a tequilla party. Climax to the madness comes when MacMurray is duped into giving the millions away to charity, so Miss Parker gets a millionaire — without money — while Carlson wins Miss Buckley, so that everyone is paired off happily.

Miss Parker and MacMurray are an excellent team and pull all stops in selling their goofy characters. Carlson handles his role expertly, and there is a good bit of comedy by Una Merkel in a short spot. Miss Buckley and the others are satisfactory.

Friedlob has given the production good values and lined up excellent technical assists to show them off. Harry Stradling's camera is busy keeping up with the madcap action. Victor Young's music score rates mention. The standard, "I Don't Stand a Ghost of a Chance With You," is used in hotel sequence. *Brog.*

The Tall Target

Period melodrama starring Dick Powell; modest b.o. prospects.

Metro release of Richard Goldstone production. Stars Dick Powell, Paula Raymond; features Adolphe Menjou. Directed by Anthony Mann. Screenplay, George Worthing Yates and Art Cohn, from story by Yates and Geoffrey Homes; camera, Paul C. Vogel; editor, Newell P. Kimlin. Tradeshown N. Y., July 26, '51. Running time, 78 MINS.

John Kennedy	Dick Powell
Ginny Beaufort	Paula Raymond
Caleb Jeffers	Adolphe Menjou
Lance Beaufort	Marshall Thompson
Rachel	Ruby Dee
Homer Crowley	Will Geer
Lt. Cecil	Richard Rober
Mrs. Charlotte Alsop	Florence Bates
John K. Gannon	Victor Kilian
Mrs. Gibbons	Katharine Warren
Stranger	Leif Erickson
Fernandina	Peter Brocco
Young Mother	Barbara Billingsley
Thomas L. Ogden	Will Wright
Tim Rielly	Regis Toomey
Policeman	Jeff Richards
Simon G. Stroud	Tom Powers
Abraham Lincoln	Leslie Kimmell
Allan Pinkerton	James Harrison
Dapper Man	Dan Foster

"The Tall Target" is a modest budgeter which will satisfy in secondary situations. Story and marquee values aren't strong enough to qualify for sturdier bookings. However, there's enough action and suspense in this pre-Civil War period yarn to cultivate general audience interest.

Plot was suggested by an incident in Abraham Lincoln's career which may or may not be apochryphal. Dick Powell, as a N. Y. police sergeant who briefly served as the Great Emancipator's bodyguard, discovers a plot to assassinate the newly elected president in 1861. He brings it to his superiors' attention, but resigns when rebuffed.

But the sergeant's resignation merely spurs him to redouble his efforts against the conspirators. Enroute to Baltimore on a train he learns that one of the would-be assassins is aboard. A killing, several hand-to-hand combats and a number of other complications arise before the ring is smashed.

Under Anthony Mann's direction the action on the ancient express is well developed and occasionally is somewhat reminiscent of Alfred Hitchcock's technique in handling train thrillers. Camerawork of Paul Vogel, plus special effects of A. Arnold Gillespie and Warren Newcombe, give a strong touch of realism to the nocturnal ride on the rails.

Powell is his usual forthright self in portraying the investigator. Adolphe Menjou is believable as a northern militia officer who's also one of the conspirators. Marshall Thompson is effective as a Georgia-born West Pointer who plans to shoot Lincoln. Paula Raymond has little to do as Thompson's sister. Ruby Dee scores as a slave. Will Geer, Victor Kilian and Richard Rober, among others, lend good support.

Producer Richard Goldstone wrapped the film with accoutrements in keeping with the budget. While the action is paced to good advantage in the long train sequence, the overall effectiveness could have been heightened if about 10 minutes were edited from the rail scenes. For the gloomy coach interiors become decidedly dismal after four or five reels of them. *Gilb.*

Little Egypt

(COLOR)

Okay escapist fare about the cooch dancer who starred at the Chicago Exposition of 1893. Average prospects.

Hollywood, July 30.

Universal release of Jack Gross production. Stars Mark Stevens, Rhonda Fleming; features Nancy Guild, Charles Drake, Tom D'Andrea, Minor Watson, Steven Geray, Verna Felton, Kathryn Givney, John Litel, Dann Riss. Directed by Frederick de Cordova. Screenplay, Oscar Brodney, Doris Gilbert; added dialog, Lou Breslow; story, Brodney; camera (Technicolor), Russell Metty; editor, Edward Curtiss; dances staged by Harold Belfer. Previewed July 23, '51. Running time, 81 MINS.

Wayne Cravat	Mark Stevens
Izora	Rhonda Fleming
Sylvia Graydon	Nancy Guild
Oliver Doane	Charles Drake
Max	Tom D'Andrea
Cyrus Graydon	Minor Watson
Pasha	Steven Geray
Mrs. Doane	Verna Felton
Cynthia Graydon	Kathryn Givney
Shuster	John Litel
Prosecutor	Dann Riss
Moulai	Leon Belasco
Mehemidi	Jack Cooper
Judge	Ed Clark
O'Reilly	John Gallaudet
Spinelli	Freeman Lusk
Professor	Fritz Feld

Universal has an okay escapist film in "Little Egypt." It is a gentle spoof on the cooch dancer who brought the 1893 Chicago Exposition to life, prettily done up in Technicolor and shaped to rate average boxoffice in general situations.

Exponent of the hootchy-kootchy is Rhonda Fleming, as a gal from Cairo who poses as a princess and sets the fair on its ear when she becomes its dancing star. The Oscar Brodney-Doris Gilbert script, with added dialog by Lou Breslow, doesn't attempt the real story of Little Egypt. Instead, it presents a fictional account of how she might have come to this country. Dialog is tongue-in-cheek and takes some sly twists occasionally in the fun-poking.

Story opens in Cairo, where wealthy Minor Watson plans to transplant a Cairo street to the exposition. A pair of Cairo promoters, Mark Stevens and Steven Geray, the latter a phoney pasha, are working Watson for coin in the promotion. Plans are progressing until Miss Fleming, cafe dancer, arranges to take the pasha's place on the trip to Chicago. She shows up as a princess, charms society and falls for Stevens. When the Streets of Cairo concession at the fair fails to draw, she agrees to dance each night.

Arrests for indecent exposure follow and the romance isn't progressing easily either since Stevens is playing up to Watson's daughter (Nancy Guild). Trial that climaxes the arrests is amusingly staged, with Geray on as a prosecution's witness to prove Miss Fleming is a fake. Windup finds Miss Fleming and Stevens properly paired off and Watson happy because the publicity is helping to sell his Egyptian cigarets.

Miss Fleming makes a charming picture in color and her dances entertain. Stevens pleases opposite her. Geray has a lot of fun with his phoney pasha stint and rates chuckles. Tom D'Andrea, Stevens' sidekick; Miss Guild, Charles Drake, Watson and Verna Felton, as a wacky "women's rights" leader, among others, come over pleasantly.

Jack Gross' production supervision has dressed the picture neatly for sight values, and Frederick de Cordova's direction moves it along at a good pace. Russell Metty contributed the excellent color lensing, and other technical assists are good. *Brog.*

Alice in Wonderland

(COLOR—MUSIC)

Bunin puppet and live-action version of Lewis Carroll classic promises mild b.o.

Souvaine Selective Pictures release of Lou Bunin production. Stars Carol Marsh. Directed by Dallas Bower. Screenplay by Henry Myers, Albert Lewin and Edward Ellescu from book by Lewis Carroll. Music, Royal Philharmonic Orc. Production completed by Leo Hurwitz. At Brandt's Mayfair, Trans-Lux 72d and Midtown, N. Y., July 26, '51. Running time, 83 MINS.

Lewis Carroll	Stephen Murray
Queen Victoria	Pamela Brown
Alice	Carol Marsh
Dr. Liddel	Felix Aylmer
Vice Chancellor	Ernest Milton
The Prince Consort	David Read
The Tailor	Raymond Bussieres
Lorena	Elizabeth Henson
Edith	Joan Dale
VOICES OF CHARACTERS	
Knave of Hearts	Stephen Murray
Queen of Hearts	Pamela Brown
Cheshire Cat	Felix Aylmer
White Rabbit	Ernest Milton
King of Hearts	David Read
Mad Hatter	Raymond Bussieres

Viewing two versions of "Alice in Wonderland" in a single week leads to only one conclusion: The Lewis Carroll classic would better be left between the covers of a book. Its fragile, satirical humor seems hardly satisfactory material for a film.

Lou Bunin's version, a combination of puppets and live action, now going into release concurrently with Walt Disney's all-cartoon entry (reviewed in VARIETY July 4), is in some respects better and in some worse than the Disney.

As far as the b.o. goes, the Disney version certainly has all the advantage of the producer's name and reputation, which in itself will account for considerable gross. It has also the advantage of a tremendous and expert publicity-advertising campaign which compensates to a large degree for varying estimates of the film's quality.

Sidestepping the propriety of simultaneous release, the Bunin picture will undoubtedly profit by the publicity generated by Disney and by the inevitable controversy and discussion caused by the concurrent distribution. On the other hand, it will suffer in that, faced with a choice of two "Alices," the average patron will naturally be tempted by the name he knows—Disney—and he can hardly be expected to want to see a second version after viewing the first.

Net result is mild b.o. prospects for the Bunin pic. The film per se is not attraction enough to become a "must" to any sizable segment of filmgoers, whether adults or children. "Alice" fans or just someone looking for a casual evening's entertainment.

It is loaded with technical faults, but more basically it suffers from exactly the same defects as the version made by DeWitt C. Wheeler for the Nonpareil Feature Film Co. back in 1915, Paramount's version in 1933 and the current Disney version.

Those defects are (a) lack of a story line or continuity in the book itself to tie "Alice's" adventures together and maintain interest and (b) the apparent impossibility of materializing on film the delightful fantasy that Carroll was able to weave in words. Resulting are films that instead of being gay and pleasant soon become tiresome and dull.

Although Carroll's "Alice" and "Through the Looking Glass" are children's stories that are not primarily for children, Disney has profited by taking a much more juvenile approach. He pretty much forgets the satire involved and makes a frank appeal for the moppets, which at least assures that trade.

Bunin's conception is much more intellectual and sophisticated. That would give it considerable added interest for adults were the producer able to carry through adequately.

Unfortunately, Bunin wasn't able to carry through technically. His concept is correct of Alice being a real girl, instead of a puppet or drawing. But the puppet animals, while in general following the famed John Tenniel drawings, are crude and frequently lacking in charm. And the stylized backgrounds—or lack of backgrounds—make it look like Bunin was primarily concerned with saving money on art.

And the Ansco color is utterly fantastic. When it's good, it's beautifully realistic. But its quality is never the same over several feet of film. It either fades or radically changes color values with maddening rapidity and effect. Likewise, sound is muffled, making it frequently almost impossible to get the delightful Carroll rhyming or dialog.

Cutting is utterly devoid of fades and dissolves, making transitions between scenes often utterly inexplicable and confusing. Souvaine, which is distributing in the U. S. has attempted to remedy this somewhat via recutting by Leo Hurwitz, who gets screen credit for "completing the production."

Carol Marsh as "Alice" is attractive, but is obviously no child, which is disturbing. Other members of the cast in the live-action prolog provide the voices for the animals that later represent them. These include Pamela Brown as the queen, Felix Aylmer as the college dean, Alice's father, who becomes the Cheshire Cat; and Ernest Milton, the pedantic vice-chancellor, who becomes the White Rabbitt. Stephen Murray plays Carroll, does some commentary in the "Wonderland" portion and voices the Knave of Hearts. Acting in the prolog is unfortunately stilted.

Bunin has stuck more closely to the Carroll original than Disney, using only words and phrases lifted from the book. This includes a couple of songs, sung with mediocre results by Alice in a piping voice.

Pic was made in England and France, mostly in the latter. Bunin, an American, was invited to do it by the French government, which provided most of the financing through the subsidized Union Generale Cinematografique. Ansco Color setup and the stop-motion animation processing equipment Bunin used were installed in Paris by the Germans when they occupied the city, and were taken over by the French after the war.

Although four years old, pic has never been released anywhere previously because the color was bad. It was brought to its present barely-passable state recently via heavy expenditure and technical manipulation by Pathe Laboratories, N. Y., with which Souvaine has an indirect tieup. *Herb.*

Whistle at Eaton Falls

(ONE SONG)

Just fair semi-documentary of labor-management teamwork. Overlong and slow.

Hollywood, July 31.

Columbia release of Louis deRochemont production. Stars Lloyd Bridges, Dorothy Gish; features Carleton Carpenter, Murray Hamilton, James Westerfield, Lenore Lonergan. Directed by Robert Siodmak. Screenplay, Lemist Esler, Virginia Shaler, developed from the research of J. Sterling Livingston; camera, Joseph Brun; editor, Angelo Ross; music score, Louis Applebaum; song, Carleton Carpenter. Previewed July 30, '51. Running time, 94 MINS.

Brad Adams	Lloyd Bridges
Mrs. Doubleday	Dorothy Gish
Eddie Talbot	Carleton Carpenter
Al Webster	Murray Hamilton
Joe London	James Westerfield
Abby	Lenore Lonergan
Dwight Hawkins	Russell Hardie
Miss Russell	Helen Shields
Miss Pringle	Dore Merande
Bill Street	Ernest Borgnine
Isaac	Parker Fennelly
Ruth Adams	Diana Douglas
Jean	Anne Francis
Mary London	Anne Seymour
Horace Dunbar	Joe Foley
Daniel Doubleday	Donald McKee
Jim Brewster	Arthur O'Connell
Rev. Payson	Rev. Robert A. Dunn
Glenn Sewell	Victor Sutherland
Mr. Peabody	Herbert J. Moss
Ted Wagner	Lawrence Paquin
Mr. Gibson	Andrew W. Donaldson
Sheriff	Seth Arnold
Pete	Joe Sullivan
Verne	Verne Davenport
Fred	John Farrell
George Peck	James Nolan
Dick Wagner	William Kent
Jack	Bob Maher

An idea that might have gotten by as a 20-minute documentary has been stretched to a slow 94 minutes in this Louis deRochemont production. Picture will have tough going.

The producer and the director, Robert Siodmak, document the story by filming it right in Eaton Falls, N. H., giving the plot of labor-management teamwork that saved the town's principal industry, a plastics plant, plenty of authenticity. Beyond that, however, there is not much that will rate attention. Much of the footage is repetitious and, despite script aims of favorably picturing labor-management, the union angle is not shown in too good a light.

The Lemist Esler-Virginia Shaler screenplay, based on research of J. Sterling Livingston, deals with a union leader who is made president of the town's plastics plant when its owner is killed in a plane crash. Plant already was in trouble and a layoff threat posed because of a need to cut costs. New prexy's union sympathies cause him to fight hard to save the jobs and, in the end, he wins out when sufficient large orders come in to provide round-the-clock production.

Labor gets a going-over by being shown as stubbornly opposed to management's attempts to save some of the factory jobs. This is mostly projected through a rabble-rouser who tries an abortive strike. Management is on the spot, too, but only lightly in the person of a crooked executive.

Lloyd Bridges is the transplanted union leader faced with management problems, and he does okay at the chore. Dorothy Gish is in briefly as the widow who names Bridges for the job. Carleton Carpenter, as a gangly, would-be production designer; Murray Hamilton, the rabble-rouser; Russell Hardie, the crook; James Westerfield and the others perform adequately in line with the semi-documentary aims of Siodmak's direction.

Lensing of Joseph Brun stresses realism in picturing the town and its inhabitants. In addition to his acting assignment, Carpenter clefted "Ev'ry Other Day," which is spotted in a square dance sequence. Technical credits measure up with exception of editing; film needs plenty of scissoring. *Brog.*

Let's Go Navy

A nifty in the Bowery Boys series, top supporting fare.

Hollywood, July 28.

Monogram release of Jan Grippo production. Stars Leo Gorcey; features Huntz Hall and Allen Jenkins. Directed by William Beaudine. Screenplay, Max Adams; camera, Marcel LePicard; editor, William Austin; music, Edward J. Kay. Previewed July 26, '51. Running time, 68 MINS.

Slip Mahoney	Leo Gorcey
Sach	Huntz Hall
Longnecker	Allen Jenkins
Joe	Tom Neal
Paphula	Charlita
Red	Richard Benedict
Commander Tannen	Paul Harvey
Captain	Jonathan Hale
Whitey	William Benedict
Louie	Bernard Gorcey
Butch	Buddy Gorman
Chuck	David Gorcey
Sgt. Mulloy	Emory Parnell
Personnel Officer	Douglas Evans
Sharp Sailor	Frank Jenks
Hobbenocker	Dave Willock
Lt. Bradley	Ray Walker
Patrolman Donovan	Tom Kennedy
Sailor	Murray Alper
Blonde	Dorothy Ford

"Let's Go Navy," 23d in the Bowery Boys series, hits a high entertainment niche. It's bright comedy throughout and ranks tops for the supporting market.

The fine script by Max Adams provides a neat foil for the comedy antics of the "boys." The lines are bright; the routines tops, though the plot itself is actually thin. Briefly, the boys are robbed of $1,300 by two men posing as sailors. Group, in a mixup of papers, then enlist in the Navy to track down the crooks. After a year's service they're back home, where they again meet up with the "sailors" and this time come out the winners.

Pic is last of the series to be produced by Jan Grippo. Film belies its modest budget. Direction of William Beaudine is a valuable asset.

Leo Gorcey and Huntz Hall spark the proceedings, with good support being registered by Allen Jenkins, Tom Neal, Paul Harvey, Emory Parnell, Frank Jenks, Dave Willock and Tom Kennedy. The femmes are Charlita and Dorothy Ford. Both are in for brief spots and are adequate. *Neal.*

Yes Sir, Mr. Bones

(SONGS)

Lower case programmer built around old-time minstrel show.

Hollywood, July 28.

Lippert Pictures release of Ron Ormond (Spartan) production. Direction and screenplay by Ormond; camera, Jack Greenhalgh; editor, Hugh Winn; music, Walter Greene. Reviewed July 26, '51. Running time, 54 MINS.

Cast: Cotton and Chick Watts, Ches Davis, F. E. Miller, Billy Green, Elliott Carpenter, The Hobnobbers, Ellen Sutton, Sally Anglim, Gary Jackson, Phil Arnold, Slim Williams, Emmett Miller, Ned Haverly, Brother Bones, Scatman Carothers, Monette Moore, Jimmy O'Brien, Archie Twitchell, Cliff Taylor, Boyce and Evans, Pete Daily and His Chicagoans, Jester Hairston Singers.

Today's crop of young theatregoers will get an idea of what the oldtime minstrel show was like from "Yes Sir, Mr. Bones." Turned out as a programmer for supporting bookings in the smaller situations, it will get by in that bracket.

Six tunes are dished up during the 54 minutes, and plenty of buck-and-wing and softshoe, too, as some ex-minstrel men display their folksy art. Ron Ormond scripted, produced and directed. He supplies a very light plot outline to get the specialties going. A small boy wanders into a home for old minstrel men, wants to know about

(Continued on page 18)

FILMS' NEW DIRECTORS, PRODS.

FCC Urged to Protect TV Setowners In Rap at 'Boxoffice Television'

Washington, July 31.

Growing opposition to theatre television developed on two fronts here last week, when a member of Congress suggested that the Federal Communications Commission, under its "public interest" powers, should protect the investments of TV setowners, and an organization called the Fair Television Practices Committee charged that "boxoffice TV" is illegal.

Rep. James T. Patterson (R., Conn.), commenting on a letter he received from FCC Chairman Wayne Coy regarding recent theatre showings of the Louis-Savold fight, said "there exists sufficient authority for the FCC to protect the interests of TV setowners having a concrete investment in the use of TV license and frequency grants.".

Coy advised Patterson that the leasing of common-carrier facilities to relay the Louis-Savold match to theatres in six cities did not require FCC approval. He said the Bell System companies are authorized to make their coaxial cable or microwave relay circuits available to broadcasters, theatre interests "or any other persons who have a legitimate use for such facilities."

Coy gave Patterson assurance that before frequencies are allocated for theatre TV, "the Commission will consider fully the questions raised by the operation of such a service" at forthcoming hearings before the agency.

The FTPC said it will oppose the grant of any frequencies for theatre TV when the FCC hearings are held. The "sole purpose of boxoffice television," it declared, "is commercial and as now planned offers no public service features of any nature with which to pay its

(Continued on page 16)

Pat Weaver to Coast To Prep for Initialer In Theatre TV Series

NBC-TV exec veepee Sylvester L. (Pat) Weaver heads for the Coast today (Wed.) to set in motion plans for a pilot film in the series of pix NBC is planning to base on its video programs and personalities. His first move will be an attempt to shake loose a personality to star in the initialer and it's for that purpose that he'll huddle on the Coast with Abe Lastfogel, general manager of the William Morris agency.

Weaver said that while he would have liked to preem the series during August, it's probable that the starting date will have to be delayed because of more pressing problems confronting the network. He pointed out that NBC considers the TV theatre films as basically a sideline, to be used for promotion purposes as well as for added revenue. While it would have been better to start shooting in August, when the web's technical facilities are not so crowded, NBC will get rolling on the pilot nonetheless as soon as possible.

According to Weaver, NBC is anxious to lens the pilot film to determine specifically how much such films would cost, how good their entertainment quality would be, how much trouble they would represent, and other factors. He revealed that NBC, as a lead-in to the actual filming, edited a kinescope recording of one of its shows. While the entertainment aspects were excellent, he said, the film quality did not compare with standard 35m film. Web will lens the TV pix with 35m stock, planning to turn them out as regular film productions.

Problem of the availability of NBC video stars for the films is one of the biggest sticklers in the plan. With Dean Martin and Jerry Lewis, as well as Bob Hope, ruled out because of their film commitments with Paramount, Weaver hopes to be able to clear Jimmy Durante as star of the pilot run.

SPG Picks LeRoy

Hollywood, July 31.

Mervyn LeRoy was appointed chairman of the banquet committee for the Screen Producers Guild's first annual "milestone" dinner which will honor an individual, not necessarily a producer, to be picked for outstanding historical contribution to the motion picture industry.

Other committee members are Buddy Adler, Edwin Knopf, Sol Lesser, Louis D. Lighton, Arthur Hornblow, Jr., William H. Pine, Robert Sisk, Jerry Wald, Walter Wanger and Carey Wilson.

$3,500,000 Set By Nat'l Theatres For Video Chain

Los Angeles, July 31.

National Theatres is figuring on spending upwards of $3,500,000 on installation of its Eidophor system in the formation of a California theatre television circuit with a seating capacity of more than 110,000. Group will consist of 71 houses, with 50 in the Los Angeles sector and the rest in the northern area around San Francisco.

Project will get under way next spring, when NT, subsid of 20th-Fox, expects to be able to install color video in its theatres. Eidophor, a system invented in Switzerland, handles tinted television and is currently being developed for use in theatres. The Swiss invention permits electronic reception of color on theatre screens and is different from the CBS "mechanical disk" method. It depends on the Federal Communications Commission whether NT will use microwave or telephone lines to bring special shows into its theatres. With 20th-Fox in a tieup with CBS for the use of the latter's color system, the circuit is prepared either way.

It is estimated that theatre equipment and network transmission will cost about $2,800,000. Another hunk of coin will be spent on the construction of a studio building. Understood the studio will pass up the original idea to remote the shows from the stage of the Chinese Theatre.

Huge seating capacity of the proposed circuit will make it possible to draw heavy grosses from special shows and prominent events which will be screened as a supplement to the regular film fare.

Judgment Vs. Carlton For $55,800 on Pix Loan

Rex Carlton, former head of the defunct Laurel Films, signed a "confession of judgment" in N. Y. Supreme Court last week amounting to $55,800. Papers filed with the N. Y. County Clerk disclosed that Carlton had guaranteed a $50,000 loan which the Motion Picture Releasing Corp. made to N. Y. Film Associates, Ltd., on Aug. 22, 1949.

Terms of the loan called for N. Y. Film Associates to repay the principal plus 6% interest on or before Feb. 2, 1951. When they failed to pay off, Carlton inked the judgment against himself. Proceeds of the note, it's understood, were used to finance a film which Carlton produced.

As head of Laurel, Carlton turned out such films as "Guilty Bystander," a Zachary Scott-Faye Emerson starrer, and "Mr. Universe," which had Jack Carson, Robert Alda and Janis Paige in top roles. Some months ago Laurel was taken over by Irving and Sidney Weiser, who now operate the company as Weiser Bros. Productions.

NEW BLOOD AT ALL THE STUDIOS

Hollywood is increasingly fostering a flock of new producers and directors. Scripters, tunesmiths, actors and a variety of studio assistants in unprecedented number have climbed the ladder within a recent period, and now are either holding the reins on pix as producers or calling the turns as directors.

Some are second-generation filmsters, bearing names identified with production since the start of pic-making. Jack M. Warner, son of studio topper Jack L. Warner, already has one film to his credit and others are due. He made "Man Who Cheated Himself" as an indie production for 20th-Fox release. Samuel Goldwyn, Jr., was all set to embark on a pic-producing career when the U. S. Army decided otherwise. He's now in uniform in France. Jerry Thorpe, son of veteran director Richard Thorpe, served as assistant director for "When in Rome," which Clarence Brown completed in Rome for Metro last week.

Hayes Goetz, who for the past two years served as assistant to Arthur Hornblow at M-G, has been upped to full-fledged producer. He's the son of Ben Goetz, chairman and managing director of Metro's British Studios. First assignment for young Goetz is a "Bulldog Drummond" pic.

Another new producer is William Hammerstein, who recently pacted with Paramount. The son of librettist Oscar Hammerstein II, he is awaiting his first film-making assignment. He's been mostly identified with legit, his last job having been the staging of "Billion Dollar

(Continued on page 20)

5-Week Wait Before Suburban Run Nipped In Chi Inj. Vs. 20th

Chicago, July 31.

20th-Fox today (Tues.) was enjoined by Federal Judge John P. Barnes from returning to the old Cincinnati system of release which limits first-runs to RKO houses and which creates a five-week waiting time for first suburban-run.

Fox had initiated in April a day-and-date package plan for 15 pix, to expire today, to play five RKO houses and five suburban theatres. Attorney Tom McConnell and Sidney Gunther, his associate, asked for an injunction this morning in behalf of Valley Theatre, operated by Shop In, Inc., Madison, Covington, Ky., operated by Richard Ernest Corp., and Covedale, run by Ackerman Enterprises.

Post - war - built theatres, included in the 20th plan, were formerly first sub-runs. Theatres claim loss of revenue and prestige if old system of release is returned to.

Late Monday (30) lawyers also filed suit in Judge Walter La Buy's court against the eight majors and RKO Theatres, operators of the downtown Cincy houses, asking for relief from the system of release there. Plaintiffs are the same corporations as in acton besame corporations as in action before Judge Barnes. Hearing has been set for Sept. 17.

Metro Mulls 'Star' Release Pre-'Missouri'

Hollywood, July 31.

Metro executives are mulling the idea of releasing the latest Clark Gable starrer, "Lone Star," ahead of his earlier picture, "Across the Wide Missouri," filmed last September.

Originally slated for February release, "Missouri" was held back for added narration and removal of some of the Indian dialect. It was made a year ago. Definite decision on the release will be made after "Lone Star" gets its first sneak preview.

See FCC Action by Sept. 15 on Merger Of UPT-ABC as Stockholders Give OK

Legal departments of American Broadcasting Co. and United Paramount Theatres estimate that action by the Federal Communications Commission on the merger of the two companies, approved by their respective stockholders in N. Y. last Friday (27), will be taken by Sept. 15. FCC approval or disapproval will be based on documents, briefs and hearings.

In simultaneous but separate sessions, ABC and UPT stockholders okayed the merger by wide majorities. Objections were indicated by ballots, but none was voiced from the floor. UPT shareholders gave their blessings to the hookup by a vote of 2,519,840 shares, or 77% of the outstanding total. Opposition was expressed by 23,890 shares, or less than 1%. ABC stockholders gave their approval by an 80.57% margin.

UPT stockholders were given a rundown of the future plans of the combined companies by Leonard Goldenson, UPT prexy, who is slated to head the merged companies, which will function under the name of American Broadcasting-Paramount Theatres, Inc., if the FCC approves. Goldenson told the holders that the promise of growth in the ABC operation rested primarily in television and that company execs looked for a great expansion of TV once the freeze on construction of new tele stations was lifted.

ABC, Goldenson said, is in an excellent position to grow with the television industry. He explained that the radio company had been handicapped in television because of inadequate financial resources, but that the merged company would have the finances to compete with the other networks "for top entertainment." While ABC's valuation did not appear warranted by past earnings, Goldenson said that UPT toppers considered it

(Continued on page 16)

Swanson's Aug. 15 Start

Hollywood, July 31.

"Three for Bedroom C," Gloria Swanson starrer to be co-produced by Edward Alperson and Milton Bren, starts at Republic about Aug. 15.

Picture will be filmed in three-color Eastman Monopak. No release will be negotiated until shooting is completed. Screenplay by Bren, who will also direct.

Par Insistent On 5G Deposit Before OK'ing TV Orders

Paramount is insisting that a $5,000 deposit accompany each order for its large-screen theatre tele equipment. It has about 10 orders on that basis now and hopes to have the sets out by October.

Insistence on the deposit, which represents about 20% of the cost of the set installed, results from bad experiences and false starts that Par has suffered in the past. Exhibs have ordered equipment when their b.o. was badly hit, only to cancel a few months later when grosses picked up.

While Par has lost some orders because of this tough advance-payment policy, it is assuring itself there will be no cancellations. It has about 15 additional orders on its books unaccompanied by deposit checks, but will not start production on the equipment until the $5,000 advance payments arrive.

In any case, company's engineers have all they can do to turn out the 10 equipments now, since the orders came in a rush following the success of exclusive TV fight broadcasts and poor spring pic biz. Par had been proceeding slowly, not expecting to have any quantity production going until about October, 1952.

Company has lost a number of orders because of inability to deliver quickly. Even its former affiliate, United Paramount Theatres, has turned to RCA.

RCA is understood to have about 150 orders and is also running into trouble on production. One of its problems is making the tube. Tubes are extremely difficult and expensive to turn out, being made now virtually by hand. They cost about $1,500 and last only 40 to 50 hours, it is reported.

Par system, which provides for an intermediate film, costs about

(Continued on page 18)

St. Louis Amus. to Use F&M Talent for TV

Washington, July 31.

A theatre applicant for a TV channel in St. Louis told the Federal Communications Commission that it plans to draw on the talent and facilities of Fanchon & Marco in producing live and film programs for the station and for network use. The applicant is the St. Louis Amus. Co., subsidiary of Fanchon & Marco, which has theatre interests in Los Angeles, as well as St. Louis.

In its application, filed through Russell Hardy and John Clagett, Washington counsel, the company said that if it gets a station it will adapt the St. Louis Theatre, which seats 3,850, to TV studios, retaining the auditorium and stage for producing major video shows. It also plans to install large-screen TV facilities for audience participation in sports and other major events.

The company will have to compete with about six other applicants for the remaining two commercially available VHF channels in St. Louis.

F&M Subsids Ask FCC to Nix ABC-UPT As 'Monopoly' Setup

Washington, July 31.

A group of theatre subsidiaries of Fanchon & Marco, Inc., yesterday (Mon.) filed objection with the FCC to the proposed merger of the American Broadcasting Co. and United Paramount Theatres. Fanchon & Marcon has antitrust cases pending against Paramount Pictures Corp.

The theatre chains opposed the merger on the grounds that it will transfer to television "the same monopolistic practices and discrimination of which Paramount has been found guilty." If the merger is permitted, F&M asserted, the television industry will be subjected to the type of producer-exhibitor control which has been prevalent in the film industry.

The chains also expressed fear that the proposed ABC-UPT network would discriminate in providing programs for theatre TV, favoring UPT theatres against others. They also pointed out that UPT was formerly part of Paramount Pictures, which violated the antitrust laws.

Opposing the merger were the Partmar Corp., Los Angeles; Paramount-Hollywood Corp., Hollywood; Cabart Theatre Corp., Long Beach, Cal.; St. Louis Amus. Co. and Eden Theatre Co., both in St. Louis.

'This Is America' Series Widens Its Scope

RKO Pathe's documentary two-reeler series. "This Is America," has undergone a change of title to allow for widening the scope of subject matter.

The series will continue on a 13-per-year basis under the title of RKO Pathe "Specials." International documentary material and some straight entertainment will be included in the future releases.

L.A. Biz Uneven; 'Cyrano' Excellent $44,000, 'Moonlight' Oke With 32G, 'Sirocco' Fair 27G, 'Boat' 35G, 2d

Los Angeles, July 31.

First-run boxoffice is in a medium groove in current session, with several new bills not doing so well. Hot weather also is no help. Excellent $44,000 is expected for "Cyrano," playing popscale in five theatres. Okay $32,000 looms for "Moonlight Bay" in three sites.

"Sirocco" is heading for only fair $27,000 in two spots while "Peking Express" looks mild $14,000 in two Paramount theatres charging low, flat admission. "Mark of Renegade" is slow $15,000 in five locations, mostly small-seaters. Second stanza of "Show Boat" is pushing to nifty $35,000 in two locations although not matching "Caruso" pace in same sites.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10) —"Cyrano" (UA). Excellent $44,000. Last week, "Frogmen" (20th) and "Fugitive Lady" (Rep) (2d wk). $30,700.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10) — "Moonlight Bay" (WB). Okay $32,000. Last week, "Ft. Worth" (WB), dull $20,400.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Show Boat" (M-G) and "Home Town Story" (M-G) (Loew's only) (2d wk). Sturdy $35,000. Last week, $50,300.

Hillstreet, Pantages (RKO) (2,890; 2,812; 70-$1)—"Sirocco" (Col) and "Texas Rangers" (Col). Fair $27,000. Last week, "Mask Avenger" (Col) and "Lorna Doone" (Col), $18,800.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"Peking Express" (Par) and "Danger Zone" (Lip). Mild $14,000. Last week, L. A. Par with Lionel Hampton orch topping stage bill and "Hurricane Island" (Col), fair $18,000. Hollywood Par "Passage West" (Par) (2d wk) and "Island," slim $3,300.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10)—"Mark of Renegade" (U) and "Mr. Bones" (Lip). Slow $15,000. Last week, "Comin' Round Mountain" (U) and "Magnet" (U), $15,300.

Four Star (UA) (900; 70-90)—"Ace in Hole" (Par) (7th wk). Thin $1,600. Last week, $2,300.

Fine Arts (FWC) (677; 70-$1)—"Oliver Twist" (UA) (3d wk). Fair $3,400. Last week, oke $4,900.

Beverly Canon (ABC) (520; $1)—"Kon-Tiki" (RKO) (14th wk). Sturdy $3,000. Last week, about same.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales Hoffmann" (Indie) (9th wk). Into this frame Monday (30) after okay $7,200 last week.

Broadway Grosses

Estimated Total Gross
This Week $529,000
(Based on 18 theatres.)
Last Year $467,500
(Based on 18 theatres.)

'Francis' Smooth 11G, Leads Indpls.

Indianapolis, July 31.

Film biz here is bearing up well under summer's worst heat, first-runs doing nicely this stanza. "Francis Goes To Races" is getting a nice play at Circle, to lead town. "Frogmen," at Indiana, also is stout drawing better than most recent war films. "Jungle Headhunters" looms sturdy at the Lyric. "Kon-Tiki" also shapes trim at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65)—"Francis To Races" (U) and "Yukon Manhunt" (Mono). Dandy $11,000. Last week, "Take Care Little Girl" (20th) and "14 Hours" (20th), $12,500.

Indiana (C-D) (3,200; 44-65)—"Frogmen" (20th). Stout $10,000. Last week, "Ace in Hole" (Par) and "Secrets of Mone Carlo" (Rep), $8,500.

Keith's (C-D) (1,300; 44-65)—"Kon-Tiki" (RKO). Slick $5,000. Last week, subsequent-run.

Loew's (Loew's) (2,427; 44-65)—"Show Boat" (M-G) (3d wk). Down to $6,000, after hot $10,000 last week. Total for run was $33,000 or close.

Lyric (C-D) (1,600; 44-65)—"Jungle Headhunters" (RKO). Sturdy $6,000. Last week, "Jesse James" (20th) and "Return Frank James" (20th) (reissues), $4,000.

'FRANCIS' FAT $8,000 IN MPLS.; 'PICKUP' 7G

Minneapolis, July 31.

There is a strong lineup of newcomers here currently, but the tag end of the Aquatennial and the Barnum & Bailey circus are cutting in. This competition from the numerous counter attractions plus outdoors weather has brought a slow boxoffice start. "Rich, Young and Pretty" looks light at Radio City while "Francis Goes to Races" is good at Orpheum. "Pickup" and "Hoodlum" shape nice at RKO-Pan. Holdovers are headed by "Comin' Round Mountain," still okay at the Gopher.

Estimates for This Week

Gopher (Berger) (1,000; 50-76)—"Comin' Round Mountain" (U) (2d wk). Showing by this one indicates that Abbott & Costello continue to have a following. Okay $4,000 after sturdy $5,600 initial stanza.

Lyric (Par) (1,000; 50-76) —"Cattle Drive" (U). Good $4,700. Last week, "St. Benny, the Dip" (UA), $3,200.

Radio City (Par) (4,000; 50-76)—
(Continued on page 20)

'Dust' Paces New Mont'l Pix, 13G; 'Cargo' $9,500

Montreal, July 31.

Good variety of new entries in all except one deluxer should help biz this week. "Sealed Cargo" at the Princess and "Excuse My Dust" at the Palace are outstripping other newcomers. "Caruso" goes into sixth session still sock and still doing biggest biz.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Excuse My Dust" (M-G). Oke $13,000. Last week, "Night Into Morning" (M-G), fair $11,000.

Capitol (C.T.) (2,412; 34-60)—"Telegraph Hill" (20th). Mild $9,000. Last week, "Go for Broke" (M-G), socko $17,000.

Princess (C.T.) (2,131; 34-60)—"Sealed Cargo" (RKO). Good $9,500. Last week, "White Heat" (WB) (2d wk), $10,000.

Loew's (C.T.) (2,855; 40-65)—"Great Caruso" (M-G) (6th wk). Still sock at $16,000 following $23,000 for fifth.

Imperial (C.T.) (1,839; 34-60)—"When Redskins Rode" (Col) and "When You're Smiling" (Col). Fine $7,000. Last week, "Folsom Prison" (WB) and "Father Takes Air" (WB), $10,000.

Orpheum (C.T.) (1,048; 34-60)—"Dick Turpin's Ride" (Col) and "Big Gusher" (Col). Fair $5,000. Last week, "Along Great Divide" (WB) and "Casa Manana" (WB), steady $7,000.

Josie Boosts 'Face' To Top in Frisco, Huge 43G, 2d Wk; 'Moonlight' 18G

San Francisco, July 31.

Big news here continues to be the great draw of Josephine Baker at the Golden Gate although she is in her second week. Heading the stageshow, she is credited with pushing "Man With My Face" to a huge total in initial holdover round, biz not being far off from first week's socko pace. "Moonlight Bay" looms big at Paramount, while "Francis Goes to Races" still is solid in 10-day second week at the Orpheum. "Show Boat" is strong enough in fourth Warfield week to win a fifth stanza.

Estimates for This Week

Golden Gate (RKO) (2,850; $1-$1.25)—"Man With My Face" (UA) plus stageshow headed by Josephine Baker (2d wk). Great $43,000. Last week, $49,000.

Fox (FWC) (4,651; 60-95)—"Frogmen" (20th) and "Father Takes Air" (Mono) (2d wk). Mild $12,000. Last week, $22,500.

Warfield (Loew's) (2,656; 60-85)—"Show Boat" (4th wk). Strong $15,000. Last week, $18,000.

Paramount (Par) (2,646; 60-85)—"On Moonlight Bay" (WB) and "Interrupted Journey" (Indie). Big $18,000 or over. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip), $14,500.

St. Francis (Par) (1,400; 60-85)—"Ace in Hole" (Par) (2d wk). Nice $10,000. Last week, $15,000.

Orpheum (No. Coast) (2,448; 55-85)—"Francis to Races" (U) and "Smuggler's Gold" (Col) (2d wk-10 days). Big $14,000. Last week, $19,000.

United Artists (No. Coast) (1,207; 55-85)—"Cyrano" (UA) (2d wk). Strong $11,000. Last week, $14,500.

Stagedoor (A-R) (370; $1.80-$2.40)—"Tales of Hoffmann" (Indie) (7th wk). Fine $6,500. Last week, $7,000.

Larkin (Rosener) (400; 85-$1.20)—"Hills of Ireland" (4th wk). Down to $2,200. Last week, $3,500.

Eckstine Helps 'Avenger' to Loud 30G, Det.; 'Cyrano' 11G, 'Beautiful' 10G

Detroit, July 31.

This week looks rosy for exhibs who have been sweating out the torrid weather and the climax of Detroit's 250th Birthday Festival. With most of the top festival celebrations out of way, it appears that the people are heading once again for the theatres. All downtown houses report brisk biz. Billy Eckstine onstage is pacing "Mask Avenger" to a good total at the Michigan. "Sirocco" looks strong at the Palms. "Frogmen" is only fair at the Fox. "Hard, Fast, Beautiful" is oke at the Madison while "Cyrano" looks good on pop scale run at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Frogmen" (20th) and "First Legion" (UA). Fair $25,000. Last week, "Guy Who Came Back" (20th) plus Martin and Lewis onstage. Gigantic $136,200, for new house record, and about $42,000 over old high.

Michigan (United Detroit) (4,000; 70-95)—"Mask Avenger" (Col) plus Billy Eckstine onstage. Good $30,000. Last week, "Strangers on Train" (WB) (2d wk), $10,000.

Palms (UD) (2,900; 70-95)—"Sirocco" (Col). Fine $16,000. Last week, "Passage West" (Par) and "While Sun Shines" (Lip), $7,000.

Madison (UD) (1,800; 70-95)—"Hard, Fast, Beautiful" (RKO) and "First Romance" (Col). Oke $10,000. Last week, "Robinson-Turpin Fight" (Rep) and "Never Trust Gambler" (Col) $6,000.

United Artists (UA) (1,900; 70-95)—"Show Boat" (M-G) (4th wk). Steady $14,000. Last week $14,000.

Adams (Balaban) (1,700; 70-95)—"Cyrano" (UA). Fine $11,000. Last week, "Caruso" (M-G) (9th wk), $5,000.

Key City Grosses

Estimated Total Gross
This Week $2,456,000
(Based on 25 cities, 208 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,157,500
(Based on 24 cities, and 197 theatres.)

'Moonlight' Tops Pitt, Bright 14½G

Pittsburgh, July 31.

"On Moonlight Bay" at Stanley and "Show Boat" at Penn in third week are running about neck-and-neck for current leadership. They are the only two spots getting much of anything. Twinners at Fulton, "Follow Sun" and "Fighting Coast Guard," and the Harris with "Lorna Doone" and "Mask of Avenger," are going no place. "Dear Brat" is dying at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Follow Sun" (20th) and "Fighting Coast Guard" (Rep). These two were put in at last minute. Not much in sight for pair, maybe $5,000. Last week, "Prince Who Was Thief" (U) and "Robinson-Turpin Fight" (Rep), nice $11,000 in 10 days.

Harris (Harris) (2,200; 50-85) — "Lorna Doone" (Col) and "Mask of Avenger" (Col). Down to average again at $5,000. Last week, "Guy Who Came Back" (20th) and "Katie Did It" (U), $6,000, sneak preview on final night helping.

Penn (Loew's) (3,300; 50-85) — "Show Boat" (M-G) (3d wk). Still going strong at $13,000. Holds two extra days through Thursday (2); then moves to Ritz for continuation of downtown run. Last week, big $18,500.

Stanley (WB) (3,800; 50-85)—"On Moonlight Bay" (WB). Crix gave this one an unusually warm embrace and shooting for best take at house in some time. Looks at least $14,500, very healthy. Last week, "Ft. Worth" (WB), $8,000.

Warner (WB) (2,000; 50-85)—"Dear Brat" (Par). Notices for this weakling rather brutal and will be lucky to get pitiful $4,000. Last week, "Hard, Fast, Beautiful" (RKO), $5,500.

'BOAT' BOFFO $12,000, OMAHA; 'FRANCIS' 9G

Omaha, July 31.

Following the "Francis" sensation at the Orpheum b[illegible]ffice last week, "Show Boat" rolled into the Paramount and will give that house one of its biggest grosses, a terrific $14,000 or better. Long lines forced the theatre to open at 10 o'clock two hours ahead of regular opening and to give seven shows daily. Other bills are around normal. "Francis" moved over to the Omaha where a fast week is in sight. "Apache Drums" looks okay at Orpheum.

Estimates for This Week

Paramount (Tristates) (2,800; 16-70)—"Show Boat" (M-G). Big $12,000. Last week, "Ace in Hole" (Par) and "Robinson-Turpin Fight" (Rep), $9,800.

Orpheum (Tristates) (3,000; 16-70)—"Apache Drums" (U) and "Fat Man" (U). Okay with $9,000. Last week, "Francis to Races" (U) and "Tougher They Come" (Col) fine $12,500 and best film gross in months.

Omaha (Tristates) (2,100; 16-70) —"Francis To Races" (U) (m.o.) and "Destination Murder" (RKO). Fast $9,000. Last week, "Convict Lake" (20th) and "Navy Bound" (Mono), $7,000.

Brandeis (RKO) (1,500; 16-70)—"Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues). Surprisingly good $7,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), three days, $3,800 split with "Best Badmen" (RKO) and "Tokyo File 212" (RKO) $3,500 in 4 days.

State (Goldberg) (865; 25-75)—"Rich, Young, Pretty" (M-G). Opened today (Tues.). In ahead, "Wagon Wheels" (Indie) and "Desert Gold" (Indie) (reissues). Oke $2,500 in 3 days. "Queen For a Day" (UA) got $3,000 in 4 days ahead of that.

Heat Fails to Slough D.C. Hits; 'Prince'-Vaude $21,000, 'Moonlight' 14G

Washington, July 31.

Theatre managers here are fairly much in agreement that torrid weather doesn't hurt boxoffice receipts if the right picture is showing. Actually, the combination seems to provide a double incentive: to enjoy a good bill and to escape the heat. Proof is found in the big business registered here at the Palace by "Show Boat," now in its third week, the Warner's, "Moonlight Bay" and Keith's "Cyrano." Bandbox Dupont has "Kon-Tiki" in a terrific stride, and looks good for a long run.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Prince Who Was Thief" (U) plus vaude. Okay $21,000. Last week, "Strictly Dishonorable" (M-G) plus vaude, $20,000.

Dupont (Lopert) (372; 50-85) — "Kon-Tiki" (RKO) (2d wk). Terrific $7,300 after record $8,000 in first week.

Keith's (RKO) (1,939; 44-80) — "Cyrano" (UA) (2d wk). Nice $11,000 after smash $15,500 in first week despite previous roadshow run here.

Metropolitan (Warner) (1,164; 44-74)—"Pickup" (Col). Okay $6,000. Last week, "Sword Monte Cristo" (20th), $5,000.

Palace (Loew's) (2,370; 44-74) — "Show Boat" (M-G) (3d wk). Nifty $15,000 after great $21,000 in previous week. May hold another.

Playhouse (Lopert) (485; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (15th-final wk). Strong $5,000 after $4,000 last week.

Warner (WB) (2,174; 44-74) — "On Moonlight Bay" (WB). Hefty $14,000. Last week, "Sirocco" (Col), much better than expected at $13,000.

Trans-Lux (T-L) (654; 44-80) — "Interrupted Journey" (Indie). Better than average $5,000. Last week, "First Legion" (UA), $4,000.

'Belvedere' Rings Bell In Seattle, Socko 13G

Seattle, July 31.

"Show Boat," which hit a non-holiday record last week at Music Hall, is continuing to pace the upbeat here. It still is terrific in second frame. "Belvedere Rings Bell" shapes great at Fifth Avenue. "Francis Goes To Races" still is nice in second Orpheum week.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Warpath" (Par) and "Interrupted Journey" (Indie). Good $9,500. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip), same.

Fifth Avenue (Evergreen) (2,349; 65-90) — "Belvedere Rings Bell" (20th) and "Telegraph Hill" (20th).
(Continued on page 20)

Flood Aftermath Bops K.C.; 'Passage' Sluggish $7,500, 'Lake' Okay 15G

Kansas City, July 31.

Cleaning-up is well under way on recent flood damage, and biz is slowly getting back to normal Theatres are in full swing but some transportation snaris remain. "Secret of Convict Lake" is just satisfactory at $15,000 in four Fox Midwest houses. Circuit also has moved Apollo into first-run with Esquire to show "Robinson-Turpin Fight" and "Circle of Danger" for nice results. "Show Boat" in third week at Midland Theatre is first film to stay more than two weeks at this house in months. Goes a fourth. Weather continues hot and humid.

Estimates for This Week

Esquire - Apollo (Fox Midwest) (820, 1,050; 45-65) — "Robinson-Turpin Fight," (Rep) and "Circle of Danger" (UA), with Apollo swung over from its usual subsequent-run status. Pleasing $7,000. Last week, Esquire alone, "Massacre in Orient" (Indie) and "Guerrillas Underground" (Indie), light $2,000.

Kimo (Dickinson) (504; 75-99) — "Kon-Tiki" (RKO) (3d wk). Hefty
(Continued on page 20)

San Antonio Biz Big

San Antonio, July 31.

With the city in the midst of an unprecedented heat wave, local theatre biz has shown an increase.

According to city manager George Watson, of the Interstate circuit, "one sure thing, movies are outdrawing television these hot nights."

'Ran All Way' Oke $9,500 in Cincy; 'Boat' 14G, 3d, 'Francis' 8G 2d, Big

Cincinnati, July 31.

Phenomenal third-week potency of "Show Boat" and a rollicking second stanza on "Francis Goes to Races" are keeping general downtown trade above the usual dog-days sag. Only bright newcomer is "He Ran All the Way" at Palace. "Law and Lady" is fairish at Grand. "Boat" is copping another Cincy crown by warranting a fourth week in Albee, doubling the time of any other pic at that flagship.

(Estimates for This Week)

Albee (RKO) (3,100; 55-75)—"Show Boat" (M-G) (3d wk). Great $14,000 after sensational $20,000 second stanza. Will remain tied up at this wharf for another week. Never before has a picture had more than a two-week stay here.

Capitol (Mid-States) (2,000; 55-75)—"Francis to Races" (U) (2d wk). Lively $8,000 trailing sock $12,000 bow.

Grand (RKO) (1,400; 55-75)—"Law and Lady" (M-G) and "Home Town Story" (M-G). No complaint at $7,000. Last week, "Pickup" (Col) and "Smugglers' Gold" (Col), $8,000.

Keith's (Mid-States) (1,542; 55-75)—"Canyon Passage" (U) and "Frontier Gal" (U) (reissues). Moderate $5,500. Last week, "Jesse James" (20th) and "Frank James" (20th) (reissues), ditto.

Lyric (RKO) (1,500; 55-75)—"To Last Man" (Indie) and "Man of Forest" (Indie) (reissues) split with "Pickup" (Col) and "Smugglers' Gold" (Col) (m.o.). Mild $4,000. Last week, "In Navy" (Indie) and "Buck Privates" (Indie) (reissues) split with "Sin Esther Waters" (Indie) and "Young and Beautiful" (Indie), $4,200.

Palace (RKO) (2,600; 55-75)—"He Ran All Way" (UA). Okay $9,500. Last week, "Two of Kind" (Col) plus Charles-Walcott fight films, $9,000.

Despite Heat, Martin-Lewis Boost 'Questions' to Record $115,000, Chi; 'Francis' Nice 14G, 'Boat' 44G, 3d

Chicago, July 31.

Hot, sultry weather is selling theatre air-conditioning here this frame. Despite the heat, the Chicago bill of "No Questions Asked" and Martin & Lewis onstage looks to break, or equal, Jack Benny's all-time mark of $113,500 set four years ago at regular levies. Current bill should climb to colassal $115,000 via $1.25 top. Reissue combo of "Up in Arms" and "They Got Me Covered" is crisp $15,000 at Palace.

Roosevelt, with "Francis Goes to Races" and "Cavalry Scout," looks nice $14,000 or close. Third week of "Show Boat" and Les Paul and Mary Ford onstage is holding at big $44,000 in the Oriental.

"Prince Who Was Thief" and "Big Gusher" is okay $10,000 at Grand for holdover. Second week of "Cyrano" is fancy $18,000 at State-Lake. "Big Horn" and "Savage Drums" combo looks fast $13,000 at United Artists.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"No Questions Asked" (M-G) plus Martin-Lewis topping stageshow. Terrific $115,000, and new high. Last week, "Take Care Little Girl" (20th) plus Frankie Laine and Rosemary Clooney onstage, 2d wk), $49,000.

Grand (RKO) (1,200; 55-98)—"Prince Who Was Thief" (U) and "Big Gusher" (Col) (2d wk). Good $10,000. Last week, solid $12,000.

Oriental (Indie) (3,400; 98)—"Show Boat" (M-G) and Les Paul and Mary Ford topping stage show (3d wk). Lusty $44,000. Last week, $52,000.

Palace (RKO) (2,500; 55-98)—"Up In Arms" (RKO) and "Got Me Covered" (RKO) (reissues). Solid $15,000. Last week, "Joan of Arc" (RKO) (reissue) and "Tokyo File 212" (RKO), $10,000.

Roosevelt (B&K) (1,500; 55-98)—"Francis To Races" (U) and "Cavalry Scout" (Mono). Brisk $14,000 or near. Last week, "Brave Bulls" (Col) and "Lorna Doone" (Col) (2d wek), $8,500.

State Lake (B&K) (2,700; 55-98) —"Cyrano" (UA) (2d wk). Loud $18,000. Last week, $23,500.

United Artists (B&K) (1,700; 55-98)—"Little Big Horn" (Lip) and "Savage Drums" (Lip) (2d wk). Fine $13,000. Last week, $15,000.

Woods (Essaness) (1,073; 98)—"Frogmen" (20th) (3d wk), Strong $17,000. Last week, $24,000.

World (Indie) (587; 80)—"Teresa" (M-G) (2d wk). Fancy $7,200. Last week, about same.

Ziegfeld (Lopert) (434; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (15th wk). Big $5,000. Last week, $5,200.

'My Boy' Wham $14,000, Denver; 'Francis' Solid 27G, 'Boat' 13G in 2d

Denver, July 31.

"Francis Goes To Races," showing in three theatres, will cop top money here this week. "That's My Boy" looks near a new record at the Denham and will hold after terrific session. "Show Boat" is great in second Broadway stanza and holds a third.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) —"Cattle Drive" (U) and "Hollywood Story" (U), day-date with Paramount, Webber. Good $7,000. Last week, "Prince Who Was Thief" (U) and "Danger Zone" (Lip), $8,500.

Broadway (Wolfberg) (1,500; 40-80)—"Show Boat" (M-G) (2d wk). Great $13,000. Holds again. Last week, record $16,000.

Denham (Cockrill) (1,750; 40-80)—"That's My Boy" (Par). Soaring to terrific $14,000 or better, and near record here. Last week, "Passage West" (Par), poor $6,000.

Denver (Fox) (2,525; 40-80)—"Francis To Races" (U) and "Fat Man" (U), day-date with Esquire, Tabor. Hot $16,000. Last week, "Ft. Worth" (WB) and "Circle of Danger" (UA), same.

Esquire (Fox) (742; 40-80) —"Francis To Races" (U) and "Fat Man" (U); also Denver, Tabor. Nice $3,000 or near. Last week, "Ft. Worth" (WB) and "Circle of Danger" (UA), ditto.

Orpheum (RKO) (2,600; 40-80)—"Happy Go Lovely" (RKO) and "Roadblock" (RKO). Fair $11,000. Last week, "Law and Lady" (M-G) and "Saddle Legion" (RKO), $7,500.

Paramount (Fox) (2,200; 40-80)—

(Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Boy' Still Wows Philly, 30G in 2d

Philadelphia, July 31.

Biz is still bullish in some situations here currently despite continued torrid weather. Lou Bunin's "Alice in Wonderland" shapes sock at the Transiux with lines over the weekend. "Convict Lake" looks big at the Fox while "Sirocco" is smash at the Goldman. Biggest money in city is going to "That's My Boy," which continues terrific in second Stanley week. "Show Boat" is strong in fourth Randolph stanza.

Estimates for This Week

Arcadia (Indie) (625; $1.30-$2.40) —"Tales of Hoffmann" (Indie) (14th wk). Nice $4,000. Last week, $4,200.

Boyd (WB) (2,360; 50-99)—"Ace in Hole" (Par) (2d wk). Strong $14,000. Last week, $25,000.

Earle (WB) (2,700; 50-99) — "Little Big Horn" (Lip) and "Savage Drums" (Lip). Good $16,000 or near. Last week, "Cavalry Scout" (Mono) plus Rochester and Bob Chester orch, $18,000.

Fox (20th) (2,250; 50-99)—"Convict Lake" (20th). Big $18,000. Last week, "Take Care Little Girl" (20th) (2d wk), nice $14,000.

Goldman (Goldman) (1,200; 50-99)—"Sirocco" (Col). Sock $18,000. Last week, "Ran All Way" (UA) (3d wk), $9,000.

Mastbaum (WB) (4,360; 50-99)—"Mask of Avenger" (Col). Fair $17,000. Last week, "Guy Who Came Back" (20th) and "Robinson-Turpin Fight" (Rep), $20,000.

Midtown (Goldman) (1,000; 50-99)—"Show Boat" (M-G) (4th wk). good $14,000. Last week, $16,500.

Randolph (Goldman) (2,500; 50-99)—"Show Boat" (M-G) (4th wk). Strong $21,000. Last week, $24,000.

Stanley (WB) (2,900; 50-99)—"That's My Boy" (Par) (2d wk). Wow $30,000. Last week, $40,000.

Stanton (WB) (1,473; 50-99)—"The Hoodlum" (UA) and "Let's Go Navy" (Mono). Mild $11,000. Last week, "He's a Cockeyed Wonder" (Col) and "When Redskins Rode" (Col), $10,500.

Transiux (T-L) (500; 50-99)—"Alice in Wonderland" (Indie). Sock $8,000. Last week, "Night Train" (Indie), $3,700.

World (G&S) (500; 50-99)—"Ballerina" (Indie) and "Paris 1900" (Indie) (2d wk). Fair $3,300. Last week, $4,600.

'Ft. Worth' $13,000, Prov.; 'Francis' $9,500

Providence, July 31.

Majestic's "Fort Worth" is the town topper this week, with Loew's State still riding high in third session of "Show Boat." Other stands fairly steady for summer, with "Francis To Races" okay.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Francis To Races" (U) and "Hell's Gateway" (Indie). Fairly steady $9,500. Last week, "Cyrano" (UA) and "Two Gals, A Guy" (UA), nice $12,000.

Majestic (Fay) (2,200; 44-65)—"Ft. Worth" (WB) and "Casa Manana" (Mono). Hot $13,000. Last week, "As Young As Feel" (20th) and "Robinson-Turpin Fight" (Rep), active $12,000.

State (Loew's) (3,200; 44-65)—"Show Boat" (M-G) (3d wk). Happy $9,500. Second week was nice $12,000.

Strand (Silverman) (2,200; 44-65)—"Texas Rangers" (Col) and "Five" (Col). Opened Monday (30). Last week, "Pickup" (Col) and "Hurricane Island" (Col), fine $9,500.

'Cyrano' Strong $15,000, Cleve.; 'Moonlight' Same

Cleveland, July 31.

Truckers' strike that cut deliveries of newsprint to newspapers, forcing them to drop all ads including theatres, has crippled biz at key houses as well as nabes. Despite this "Ace in Hole" at State, "On Moonlight Bay" at Allen and "Cyrano" at Palace are doing okay.

Estimates for This Week

Allen (WB) (3,000; 55-80)—"On Moonlight Bay" (WB). Fancy $15,000. Last week, "Francis to Races" (U) (2d wk), $9,000.

Hipp (Cheftel-Burger) (3,700; 55-80)—"Sirocco" (Col). Trim $15,000. Last week, "Mask of Avenger" (Col), $13,500.

Lower Mall (Com.) (585; 55-80) —"Oliver Twist" (UA) (3d wk). Still nice $3,000 following $3,800 last round.

Palace (RKO) (3,300; 55-90)—"Cyrano" (UA). Pop-price run opened strongly at $15,000. Last week, "Jungle Headhunters" and "Jungle of Chang" (Lip), $12,000.

State (Loew's) (3,450; 55-80)—"Ace in Hole" (Par). Fairly brisk $11,000. Last week, "Law and Lady" (M-G), $10,000.

Stillman (Loew's) (2,700; 55-80) —"Show Boat" (M-G) (m.o.). Moving nicely at $7,500 following $10,000 on third downtown lap.

Ohio (Loew's) (1,244; 55-80)—"Law and Lady" (M-G) (m.o.). Fair $3,500. Last week, "Bullfighter and Lady" (Rep), plus "Robinson-Turpin Fight" (Rep), $5,000.

'Francis' Pacing L'ville, Brisk 10G

Louisville, July 31.

Firstrun biz pace this week is fairish, but holding at about same pace as in comparable period of 1950. Temperatures in the 90's haven't cut the takes too much but outdoor competition is naturally hurting. Looking best is "Francis Goes to Races," brisk at the Rialto. "Two of a Kind" at the Mary Anderson looms nice while "Teresa" and "Flying Missile" at State shape moderate.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Two of Kind" (Col). Catering to patrons who prefer single bills. Nice $6,500. Last week, "Ft. Worth" (WB), $6,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Francis To Races" (U) and "Hollywood Story" (U). Perky combo heading for brisk $10,000 or near. Last week, "Ace in Hole" (Par) plus "Robinson-Turpin Fight" (Rep), $9,000.

State (Loew's) (3,000; 45-65)—"Teresa" (M-G) and "Flying Missile" (Col). Modest $8,500. Last week, "Show Boat" (M-G) (2d wk); healthy $11,000.

Strand (FA) (1,200; 45-65)—"Jesse James" (20th) and "Return Frank James" (20th) (reissues). Both were top grossers first time around, healthy $4,000. Last week, "Johnny One-Eye" (UA) and "Outlaw Brother" (UA), about same.

'Lovely' Happy $13,000, Hub; 'Moonlight' Hotsy 20G, 'Boat' 18G in 3d

Boston, July 31.

Biz is showing a slight pickup here this stanza with new product at three downtown majors. Rain over the past weekend proved a great trade hypo. "Happy Go Lovely" is okay at Memorial while "On Moonlight Bay" at Paramount and Fenway looks fairish. "Pickup" at Boston is rated neat. "Show Boat" in third stanza at State and Orpheum is holding nicely. "Cyrano" in third week at Astor still is in chips.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Cyrano" (UA) (3d wk). Oke $5,000 after nice $6,500 for second.

Boston (RKO) (3,200; 40-85)—"Pickup" (Col) and "Saddle Legion" (RKO). Fast $12,500. Last week, "Best Badmen" (RKO) and "Dalton's Women" (Lip), mild $7,500.

Exeter (Indie) (1,300; 55-80)—"Kon-Tiki" (RKO) (4th wk). Holding to oke $4,000 after $5,000 for third.

Fenway (NET) (1,373; 40-85)—"On Moonlight Bay" (WB) and "Yukon Manhunt" (Mono). Good at $5,500. Last week, "Two of a Kind" (Col) and "Hurricane Island" (Col), $4,200.

Memorial (RKO) (3,500; 40-85)—"Happy Go Lovely" (RKO) and "Roadblock" (RKO). Looks happy $13,000. Last week, "Francis to

(Continued on page 20)

Broadway Boosted By 8 New Pictures; Disney 'Alice' Sock 55G, Bunin Version OK 18G, 'Rich' Hep 38G, 'Francis' 20G

The temporary break in the heat wave that followed the rain last Friday-Saturday, plus eight new bills, are giving first-run theatres on Broadway a big lift this stanza. Prolonged downpours Saturday until late afternoon hurt some situations but gave nearly all spots a healthy boost later in the day. Sunday and Monday business was stronger than usual. However, a return of the sweltering weather yesterday (Tues.) cut into totals somewhat.

"Alice in Wonderland," the Walt Disney production, is terrific at the Criterion. Lines for many shows marked the first three days of its run. With 90c tap for kids most of Saturday-Sunday, plus a $1.85 top weekends for adults, it is headed for $55,000 of better in the first week, not far from the alltime high for Criterion. Disney pic is leaving Lou Bunin's "Alice" version far behind at the Mayfair, where a good $18,000 or near is in prospect. The 25c scale for youngsters did not help much.

Capitol is launching its new all-film policy this week by landing a big $38,000 with "Rich, Young and Pretty." This is not far from what some vaudfilm shows have done there recently. Warner Theatre's second all-film bill headed by "On Moonlight Bay" shapes up to smooth $27,000.

"Francis Goes To Races" landed nice $20,000 in first week at the State, albeit not as big as opening pace indicated. "Happy Go Lovely" is fairly nice with $17,000 in initial Astor week but "Comin' Round Mountain" is only mild $8,000 at the Holiday. Palace bill of "Little Big Horn," with vaude, is just okay at $19,500.

Still boxoffice champ is "Show Boat," plus stageshow, at the Music Hall in second session. Metro musical is heading for a terrific $164,000 or better on initial holdover round.

"Bright Victory" opened at the Victoria yesterday (Tues.). The new Martin-Lewis comedy, "That's My Boy," opens today at the Paramount while "Belvedere Rings Bell" starts also today at the Roxy.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) —"Happy Go Lovely" (2d wk). Initial week ended last night (Tues.) hit nice $17,000. In ahead, "Hard, Fast, Beautiful" (RKO) (3d wk-11 days), $11,500. "Jim Thorpe-All-American" (WB) due in next.

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (18th wk). The 17th round ended last night (Tues.) perked above recent levels with about $11,000. Previous week was $10,500. Continues.

Capitol (Loew's) (4,820; 55-$1.25) —"Rich, Young, Pretty" (M-G) (2d wk). Initial session ended last night (Tues.), first for all-film policy, landed big $38,000. In ahead, "Strictly Dishonorable" (M-G), with Gene Krupa orch. Tom Ewell topping stageshow (2d wk), light $22,000.

Criterion (Moss) (1,700; 70-$1.85) —"Alice in Wonderland" (Disney-RKO). Initial stanza ending next Friday is heading for smash $55,000 or over, not far from house all-time high. Got a big opening Saturday despite rain. The 70c minimum for kids, which goes up early to 90c, also proving a big help to land this amount, biggest here in months. In ahead, "Prowler" (UA) (4th wk), $6,000.

Globe (Brandt) (1,500; 50-$1.20) —"Ace in Hole" (Par) (5th-final wk). Current frame tapering off to $10,000 or less after nice $11,000 for fourth week. "Convict Lake" (20th) opens Friday (3).

Holiday (Zatkin) (950; 50-$1.50) —"Comin' Round Mountain" (U). Too much opposition for new Abbott-Costello comedy, and only mild $8,000 looms. In ahead, "Texas Rangers" (Col) (2d wk), $5,000.

Mayfair (Brandt) (1,736; 25-$1.20) — "Alice in Wonderland" (Indie). On disappointing side, especially compared with Disney's "Alice," but likely will hit good $18,000 or near, profit for this foreign version. Holds. In ahead, "Black Swan" (20th) and "Son of Fury" (20th) (reissues) (3d wk), $6,500. "Alice" is staying only two weeks, with "No Questions Asked" (M-G) replacing Aug. 9.

Palace (RKO) (1,700; 55-$1.20)— "Little Big Horn" (Lip) and vaude. Heading for okay $19,500. Last week, "Never Trust Gambler" (Col), with vaude, fancy $22,500.

Paramount (Par) (3,664; 70-$160) —"That's My Boy" (Par) with Danny Lewis, Modernaires, Rudy Cardenas, Bob Chester orch onstage. Opens today (Wed.). Last week, "Peking Express" (Par), with Duke Ellington orch topping stage bill (2d wk), held at oke $49,000 after fair $51,000 opening round. Holdover session was helped by two previews of "My Boy" yesterday.

Park Ave. (Reade) (583; 90-$1.50) —"Oliver Twist" (UA) Opened Monday (30) to very big biz after doing strong trade on preview Sunday (29) night. In ahead, "No Place For Jennifer" (Indie) (2d wk), fell to $3,800 in round ended Sunday after good $5,700 opening session.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Show Boat" (M-G) and stageshow (2d wk). Holding in great style with terrific $164,000 or a bit better. Hurt by rain Friday (27) night and early the following day. After that biz soared, with both Saturday and Sunday terrific. First week was $167,000, new high for an opening week at the Hall and biggest nonholiday session ever for house. Stays indef.

Roxy (20th) (5,886; 90-$1.75)— "Mr. Belvedere Rings Bell" (20th) with iceshow and Florian Zabach, Les Hurricanes topping stageshow. Opens today (Wed.). In ahead, "Take Care of Little Girl" (20th) with iceshow and Rose Marie heading stage bill (2d wk), off to okay $65,000 after fancy $82,000 opening week.

State (Loew's) (3,450; 55-$1.50)— "Francis Goes To Races" (U) (2d wk). Initial frame ended Monday (30) hit nice $20,000. In ahead, "Prince Who Was Thief" (U) (3d wk), $11,000, with an assist from preview of "Francis."

Warner (WB) (2,756; 55-$1.25)— "On Moonlight Bay" (WB). Initial frame ending today (Wed.) is heading for smooth $27,000 or close. Holds. Last week, "Strangers on Train" (WB) (3d wk), slipped to $15,000 in final 8 days.

Sutton (R&B) (561; 90-$1.50) — "Kon-Tiki" (RKO) (18th wk). The 17th session ended Monday (30) continued on even keel at $6,500 after fine $6,600 for 16th week. Holds until about September.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Emperor's Nightingale" (Indie) (12th wk). Steady at $2,800 or close after good $3,000 for 11th week.

Trans-Lux 52d St. (T-L) (540; 90-$1.50) — "Circle of Danger" (UA) (4th wk). Third round ended last night (Tues.) held at $4,400 after strong $6,000 for second week.

Victoria (City Inv.) (1,060; 55-$1.50)—"Bright Victory" (U). Prerelease engagement started yesterday (Tues.), with strong biz, especially in view of torrid heat. In ahead, "New Mexico" (UA) (2d wk-11 days) $6,000.

Balto Cooler, Biz Warm; 'Lovely' Lusty $10,000, 'Moonlight' OK at 11G

Baltimore, July 31.

Rain and a cooling off over the weekend are helping the downtown sector here this week. "Happy Go Lovely" at the Town and "On Moonlight Bay" at the Stanley are drawing improved figures. Third round of "Show Boat" at Loew's Century, remains steady. "Francis Goes to Races" shapes nice in second week at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Show Boat" (M-G) (3d wk). Holding at sturdy $9,000 after $13,300 for second frame.

Keith's (Schanberger) (2,460; 20-70)—"That's My Boy" (Par). Opens tomorrow (Wed.). In ahead, "Francis to Races" (U) (2d wk), added nice $5,500 to $9,800 preem.

Mayfair (Hicks) (980; 20-70)— "Katie Did It" (U). Opens tomorrow (Wed.). In head, "Fugitive Lady" (Rep) and "Robinson-Turpin Fight" (Rep), fine $7,200.

New (Mechanic) (1,800; 20-70)— "Guy Who Came Back" (20th). Some mild reaction at $7,000. Last week, "Frogmen" (20th) (2d wk), $6,200.

Stanley (WB) (3,280; 25-75)—"On Moonlight Bay" (WB). Okay $11,000. Last week, "Ft. Worth" (WB), NG $6,700.

Town (Rappaport) (1,500; 35-70) —"Happy Go Lovely" (RKO). Drawing solid $10,000. Last week, "Sirocco" (Col), $8,800.

French Key City Film Biz Running Ahead of '50; U.S., Italo Pix Toppers

Paris, July 31.

Key city grosses here show biz running ahead of the corresponding period last year. American and Italian films are racking up bigger totals than the French entries. Leading films in the Paris area are oldie "Road To Singapore" (Par), opened with $9,000, "Operation Pacific" (WB), $8,500, and runner-up is the Italo film, "Tomorrow Is Too Late," with a nice opener in small-seater at $8,000.

Lille has the American film, "Desert Eagle" (Rep), as top draw, with the English-made "Route To Cairo" taking second money. Marseille is giving top returns to "Night And City" (20th-Fox), with the Italo lurid, quickie, "Nazi Harem," second with a $5,000 gross. Lyon has the French picture, "Tomorrow We Divorce," on top, with Franco-Canadian, "My Buddy," second.

Metz has "Rope Of Sand" (Par) in first money with the Italo costumer, "Black And The Red" next best. Nancy has "Tokyo Joe" (Col) in the top spot with "Black And The Red" doing a repeat. Nice has the French "Guilty!" and Italian "It's Spring!" as best grossers.

The summer exodus is cutting into Paris trade, with good films being held back for the fall season. First run houses are dotted with reissues that are turning in surprisingly strong biz. The 1937 Marcel Carne pic, "A Strange Drama," is doing much better than the last film, "Walk Softly, Stranger" (Par), the old Pagnol peasant dramas, "Marius," "Cesar," "Fanny," "Angele" and "Baker's Wife," which get a yearly reprieve, are doing good to socko trade in the nabes. Star names do not seem to be a great enticement here.

The new Michele Morgan-Henri Vidal starrer, "Strange Madame X," is disappointing in two of the biggest Paris houses, the Gaumont Palace and Le Berlitz, while Maria Casares-Simone Signoret pic, "Light And Shadow" is languishing at the big Marignan-Marivaux spot.

European Film Combine Sets Production of 3 Pix; 'Dubarry' on Sked

Hamburg, July 24.

Europa Filmverleih, the $1,000,000 production-distribution company, formed here recently by German, American, British and Italian producers and distribs has set definite plans for the production of three new films, "Dubarry," "Das Beichtgeheimnis" and "Fritz and Friederike." They will be co-produced, with Fama-Film participating in the production of all three. Production partner for "Dubarry" is Standard-Film, and Heinrich Jonen's Meteor-Film for other two pix. Fama-Film's head, Friedrich A. Mainz, is also board chairman of Europa Filmverleih and initiator in the organization of that company.

Outfit also announced that it has acquired for German distribution, Rudolph Loewenthal's Mexican pic, "Muchachas de Uniforme." Mainz also signed Albert Lieven, of the J. Arthur Rank organization, to star in "Fritz and Friederike," and Sari Barabas, to head the "Dubarry" cast. Director Rheinhold Schuenzel, who emigrated to the U. S. to escape from the Nazis, recently returned here and was inked by Mainz to direct "Weekend in Paradise," another planned Fama-Standard coproduction.

Company also announced successful foreign sales of two pix produced by Mainz. "White Sleep," now being dubbed into English, Italian, French and Spanish, was sold for 14 countries and the British colonies. "Dr. Holl," judged as best German pic at last month's Berlin International Film Festival, was sold for seven countries.

Tighten Equity, VAF Pact

London, July 24.

The overseas contract for artists has been tightened up under a joint agreement between British Actors Equity and the Variety Artists' Federation following the recent stranding of 11 girls in Greece.

The new contract provides for the deposit of two weeks' salary, plus return fares home to be lodged with the appropriate organizations.

British Film B.O. Dip In 5 Mos. Shown by Taxes

London, July 31.

Decline in boxoffice receipts during the first five months of this year is reflected in official government statistics on admission tax paid by theatres from January to May. The total contributed, $43,573,000, is a drop of $1,932,000 over the same period last year.

The reduced takings have been consistent on a month-to-month basis, with the exception of May, when a slight increase was recorded. Nevertheless, admission tax from picture theatres was more than six times the revenue from all other sources. Total amount paid by other industries for amusement tax from January to May totalled $7,327,000.

Hoyts Ups Terms To Cut Backlog

Sydney, July 31.

In a move to take care of the big backlog of accumulated product and also to help cut down on operating expenses, Hoyts Circuit, one of the bigger theatre chains in Aussie, has upped its holdover figures in the capital cities. It has notified the four distributors which supply the circuit with product, 20th-Fox, RKO, Warners and United Artists, that the holdover figure has been solidly increased for all extended-run houses in this city, Melbourne, Brisbane and Adelaide.

Tilting the holdover figure will greatly accelerate releases getting out on Hoyt playdates. Some in the trade believe that the length of runs in these theatres will be cut about 25%. In the long run, Hoyts circuit reportedly figures that the change will mean greater average take per week, although this does not account for the cost of changing bills.

Big headache appears to be the ever-increasing backlog of product for the four U. S. major companies. It is reported that the four now have 80 pictures in their vaults which have not been released in this territory.

Metro already maintains such a rapid turnover setup in its own big company-operated houses. This means that the company aims for high weekly take from each picture, even though it may mean shortening of runs.

The holdover figure was jumped by Hoyts so high that it may cost the distributors thousands of dollars in revenue which they otherwise might have obtained from prolonged runs. However, the four U. S. distribs are waiting to see how the change works out.

Brit. Equity Warns Vs. Double Use of TV Pix

London, July 24.

A warning to artists to insure that, when working on TV films the final pictures are restricted to that medium is made to all members of British Actors Equity by Gordon Sandison, its general secretary.

The limitation, he urges, should be stipulated precisely in the artists' contract, and should always be enforced unless a film salary is being paid. Recently, he recalled, some members made a film for American TV and salaries were very low on the grounds that it was a speculative venture. Shortly afterwards they saw the film at a London cinema.

Equity, he points out, has been unable to limit the use of this film to TV because the contract itself did not do this in precise terms. The general view of the council, says Sandison, is that appearance in such films can be very damaging to an artist.

Ancient Music Helps Vienna Short

Vienna, July 24.

Music by Emperor Leopold the First is a big help to the R. Dillenz technicolor educational film, "Art Treasures of Emperors," which was shot here. Score was rearranged by Lothar Knessl, with L. Hollitzer directing.

ABC New Manager's Guide

London, July 24.

A manual on public relations, prepared under the supervision of D. J. Goodlatte, managing director of Associated British Cinemas, has been sent out to all company theatre managers and assistants. It is designed as a standard guide in securing fullest cooperation on a local level between the theatre and civic and public authorities.

Divided into 39 sections, it covers every aspect of public relations from newspaper tieups, personals, and children's matinees to relationship with editors, crix and the trade press. Booklet was designed by Andrew Neatrour, the circuit's publicity chief.

Scramble to Get New U.S. Product On Arg. Screens

Buenos Aires, July 31.

U. S. film distributors here are in a mad scramble to get the first new films on the screen after the suspension of imports into Argentina since March 1949. Although there had been a sort of an agreement among the distribs not to take unfair advantage of each other, some of the companies had taken the risk of having their product sent down before the Central Bank Exchange permits for import had been issued. In this way they had the pix waiting the Customs, once the permits came out.

It is now a contest to see who manages to get the first exhibition permits from the Entertainment Board. Obtaining these is a question of having to overcome the board's determination not to create too much competition for native product. Board's exhibition permits will be released likely only at the rate of three at a time. What happens when big pictures hit this market was demonstrated when, after over three months of publicity, "Red Shoes" opened day-date at the Ideal and Premier Theatres. Lines extended for several blocks.

Entertainment Board chief, Ernesto de Oliveira, admits he must go slowly in issuing the exhibition permits. News is now beginning to leak out concerning what North American pictures were rejected by the Entertainment Board when U. S. companies submitted their preliminary lists. Columbia was refused a permit for "All the King's Men" (dictatorship is a sensitive subject down here). "We Were Strangers," "Madame Bovary," "Stromboli" and "Deception" have been other rejections.

Exhibitors are busy reorganizing their circuits to get sweeping showing of new major pictures. Lautaret & Cavallo of the Compania Central Cinematografica are splitting up circuits with Coll & Di Fiore to allow for a string of 20 theatres each with second-run theatres being converted into first-run operations. It is likely that U. S. feature films will be released at less prominent houses so that the big first-runs like the Gran Rex, Premier or Opera can give preference to the national product. That is the present plan.

Munro Gets Holdings In Queensland Network

Sydney, July 25.

Charles Munro, independent pic loop operator, with major holdings in Queensland, has bought a financial interest in the Macquarie commercial radio network and key station 2GB, Sydney. His son-in-law, Clive Ogilvy, who was formerly a member of the government's Radio Control Board, moves in as managing director. Reg Denison, local newspaper owner, is associated with Munro and a financial group in the buy.

It is reported that Munro will also dicker for TV holdings in the Queensland zone when the government okays permission for private individuals to go ahead. Munro formerly headed Hoyt's circuit.

Disney Pic at Edinburgh Fete

Edinburgh, July 14.

Walt Disney again will be represented at the Fifth Edinburgh International Film Festival, which opens here Aug. 19. Pic will be "Beaver Valley."

Brit. Pix Producers See No Justice In Free Exchange of TV Properties

London, July 24.

While the government was defending its policy of free exchange of material between the picture industry and TV, if theatrical big-screen video were to be permitted, the British Film Producers Assn. issued a memorandum in which it asserted there was "no justice" in such a proposal.

The Parliamentary debate last Thursday (19) was opened for the government by P. Gordon-Walker, Colonial Minister, who defended the Beveridge committee's rejection of sponsored broadcasting by declaring "it would be fatally wrong to put our broadcasting into the hands of people with whom it would be a by-product of their major issues."

His attitude on theatrical TV also followed the principle laid down by the Beveridge inquiry committee and in the subsequent government White Paper, which argued the industry could not be allowed to obtain sole rights of national events to the detriment of the home viewer.

Despite the categorical government stand, the Parliamentary debate revealed conflicting viewpoints, particularly in relation to sponsorship. Lady Megan Lloyd-George, daughter of the famous Welsh Premier, for example, who was a member of the Beveridge committee, thought it unreasonable that radio and TV should bar advertising for all time. She suggested that certain specified hours should be set aside for sponsored programs.

A Conservative MP, C. I. Orr-Ewing, said British achievement in TV appeared pathetic when compared with American progress. He thought Britain had slipped far behind the U. S., and the technical prowess and flexibility of their networks were to be admired. The MP thought if some form of sponsorship in TV was necessary in achieving consumer choice, the majority of the House and the country would accept that.

The BFPA memorandum, which was released while the Parliamentary debate was in progress, said the whole project of theatrical TV may be defeated if the government was determined that any item shown on a cinema screen must be made available for inclusion in the British Broadcasting Corp. public service to home viewers.

This was really "the crux of the whole issue," says the memorandum. "Why should the government insist that as a condition of license, the industry should agree that any program which it has designed, must be compulsorily acquired."

The producers argue that to give the BBC a product for which it has made no contribution whatever, is a "most extraordinary recommendation." If that is the government policy, the BFPA assumes it is determined not to allow the film industry to use television.

'Relations' West End Chances Not So Good

London, July 27.

Jack Waller presented Jean Cocteau's "Intimate Relations" at the Strand Theatre July 26, four months after its production at the Arts Theatre Club. Adapted by Charles Frank from "Les Parents Terribles" and banned in England for 12 years, show retains its unsavory atmosphere of a possessive mother who kills herself when she loses her son to another woman.

Play has been touring and still retains Fay Compton and Ballard Berkeley of the original cast, with the former emoting effectively in the neurotic role. Robin Lloyd and Sarah Lawson are acceptable newcomers as the young lovers. Judith Furse again directs with a sure touch.

Reception was warm but under summer conditions chances of a lengthy run are dubious, depending mainly on Fay Compton's ability to draw and the play's disrepute from the publicity angle.

Expect 70% Jap Pic Coin Freeze

Tokyo, July 24.

Japanese government sources confirmed last week that the foreign film import quota for 1951 would be 215 feature films, 80 shorts and 156 newsreels. U. S. share of this quota, admissable during the Nipponese fiscal year starting April 1, 1951, will be 150 features, 76 shorts and 104 newsreels. Nine distribs rated as majors get 120 of the feature total.

Also clarified was the role U.S. occupation headquarters will play in controlling film imports, SCAP Civil Information and Education section still screening incoming pix and requiring that at least 25% of the features brought in by each distributor be of "superior" quality.

Still up in the air is the question of remittances of foreign film earnings. Government has not stipulated a fixed amount of yen to be converted into foreign exchange. It apparently plans to announce monthly or quarterly figures which will represent a percentage of the national budget which the government feels it is "feasible" to earmark for conversion into hard coin.

Exchange transaction will be handled by the Bank of Japan, and foreign distribs have been instructed to submit monthly reports to the bank on the net earnings of all imported pix in release during the period. Each distrib will get a portion of the available coin based on the percentage of the total take from foreign pix which its films earned. It is believed remittances will not exceed 30% of earnings, the balance being frozen in Nippon.

Current London Shows

(Figures show weeks of run)

London, July 31.

"Anthony"-"Caesar," St. Jas. (13).
"Blue for Boy," Majesty's (35).
"Carousel," Drury Lane (60).
"Come Live with Me," Vaude (7).
"D'Oyly Carte, Savoy (13).
"Fancy Free," Pr. Wales (12).
"Folies Bergere," Hipp. (21).
"Gay's the Word," Saville (24).
"Happy Family," Duchess (13).
"Hollow," Fortune (9).
"Intimate Relations," Strand (1).
"King's Rhapsody," Palace (97).
"Kiss Me, Kate," Coliseum (21).
"Knight's Madn'ss," Vic Pal (72).
"Latin Quarter," Casino (21).
"Little Hut," Lyric (49).
"London Melody," Empress (9).
"Love 4 Colonels," Wyndh'm (11).
"Man & Sup'rm'n," Prince's (24).
"Penny Plain," St. Mart (5).
"Reluctant Heroes," Wh'th. (46).
"Ring Round Moon," Globe (70).
"Seagulls Sorrento," Apollo (59).
"Take It From Us," Adelphi (39).
"Three Sisters," Aldwych (14).
"To D'r'thy a Son," Garrick (36).
"Waters of Moon," H'ym'k't (14).
"Who Is Sylvia," Criterion (35).
"Who Goes There?" York (18).
"Wife's Lodger," Comedy (2).
"Winter's Tale," Phoenix (5).

VAF FIGHTING TOUR OF ALL-GERMAN REVUE

London, July 24.

Objections are being made to the importation of an all-German revue which is being set to tour the country for six months. The Variety Artists' Federation, which has referred the question to the joint standing committee of Theatre Managers and Unions, claims that this would keep British artists out of work.

The show in question is "Kalanag's Magic Revue," which was allowed to play in London for four weeks at the beginning of the year. Its importation was authorized then on grounds of urgency, as it was required at short notice to fill the vacant Stoll Theatre. It was unable to hold up as a West End attraction, and after three weeks moved to the suburbs for a single week.

Photogs Find 200-Year-Old Boat

Vienna, July 17.

For almost 200 years the Bucentoro, once the private yacht of Prince Ferdinand of Bavaria, rested on the bottom of Lake Starnberg. There were many stories about the old boat but few believed it really ever existed.

But recently camermen, doing underwater filming of an educational film, discovered the ship. It will be salvaged, and made a foreign tourist attraction.

BOT to Change Selection Panel After Major Chains Question Action

London, July 31.

The Board of Trade, it is understood, is taking steps to reconstitute its selection panel because a recent decision has been challenged by the major circuits. The panel was first set up at the end of the last war to act as a sort of an appeal court for independent producers whose product had been rejected by the big theatre groups. Under the original constitution, this panel comprised several independent members and representatives from Odeon, Gaumont and Associated British Cinemas. John Davis, deputy chairman of the J. Arthur Rank Organization, and D. J. Goodlatte, managing director of ABC were the two trade nominees.

Under government authority, the selection panel has power to compel the circuits to show British-made pix which they had previously rejected. In the five years since its inception, this authority has only once been invoked. That was just over a year ago when the Bernard Miles film, "Chance of a Lifetime," was granted a circuit release. By a flick of the coin it was elected to play the Odeon circuit. It is generally recognized in the trade that that booking turned out to be an expensive proposition for the Rank group.

The recent developments follow the submission to the panel of the Renown release, "Three Men and a Girl." This, too, had been turned down by the circuits on a question of terms. The film was screened at a meeting with both Davis and Goodlatte absent. But the vote went in favor of circuit release. Now the decision is being challenged by the circuit toppers.

As a result of these objections, a final decision on "Three Men" is being held up, but protests made when the selection panel was first constituted, namely, that the circuits were adjudicating on product already refused, are now bearing fruit. Within the next few weeks Sir Hartley Shawcross is expected to announce that Davis and Goodlatte have been dropped from membership on the panel and that additional independent members are replacing them.

When the viewing committee is reconstituted, one of its first films for consideration will be the co-operative venture made by technicians, "Green Grow the Rushes." This film, which is being distributed by British Lion, was completed before the end of the year, but has obtained no circuit booking.

The government has a special interest in this production, since it was made with coin provided entirely by the National Film Finance Corp., which invested about $280,000 in the venture. It was submitted as a candidate for the Royal Command Performance last year, and has been in the vaults ever since.

Only 11 Films Banned By Germans in 2 Years; 'Open City' Is Barred

Berlin, July 24.

During the last two years the "Freiwillige Selbstkontrolle" (The Free Self-Control Board) has examined 1,376 pix slated for release in Germany but only prohibited the showing of 11. Those okayed for release (some after minor cuts) included 558 German, 408 American, 108 French and 99 British films. Those classified as family pictures totalled 1,015.

Most of the films not approved for showing were German. One notable banning was the Italo pic, "Rome, Open City" which was mixed as being too anti-German.

Approval was given for film club distribution, however.

The Federal Government in Bonn recently came up with a new "Youth Protection Law," paragraph six, which is directed against the film indies who are not members of the self-control board. Moppets under nine years are forbidden to see films not classified "good for youth."

Those classified "not good for juveniles" are verboten for kids under 16. No kids under 14 years will be allowed in a theatre after 8 p.m. unless with their parents.

Granada Subsid Loses Action Vs. Newsreels

London, July 31.

The House of Lords has ruled against London & District Cinemas (subsidiary of Granada Theatres) in its test case against the newsreels in connection with the implementation of the supplemental agreement which barred cancellation of contracts under a wartime emergency regulation.

This was the third and final decision in an action that has been before the courts for nearly two years. Originally it was held that the supplemental contract set up under the Cinematograph Film Order of 1943, prevented cancellation of newsreel contracts by exhibitors. This ruling was reversed in the Court of Appeal when the verdict went in favor of the exhibiting company. Now, the House of Lords announced its judgment last Thursday (26) that at the time of the writ the government order was operative.

Red Press Yelps On Russe Troupe

Rome, July 24.

The uproar concerning the failure, on the part of the Italian Foreign Ministry, to grant visae extensions to a group of Russian musicians and dancers including Galina Ulanova, here for a series of concerts at the Florence Music Festival and the Scala Theatre in Milan, has now reached the Italian House of Deputies. Meeting with considerable critical and popular acclaim, the troupe had been booked for several further concerts, including a radio program, when suddenly asked to leave the country. The bookings had to be cancelled.

The local Commie press has since played up the incident as the "shameful booting of top-ranking artists," and has tried to make a political issue out of it. Called upon for an official explanation of the incident in the House, Foreign Minister Count Sforza, replied, in a detailed exposition of the case, that the Russian authorities themselves had only asked for one-month visaes for the artists, and that their Russian passports likewise were valid for one month only.

Furthermore all had signed statements accepting the specific one month limitation, and should therefore not have accepted commitments beyond that period. A slight extension, the foreign minister went on, had nevertheless been granted them to facilitate their trip home. But when a further delay was asked for to meet other bookings it had to be denied, and the artists were asked to leave. Count Sforza said that though he will always favor visits to Italy by Soviet artists; visae regulations are alike for all, and visitors must abide by them.

Tallulah, Allen, Willson Set For 3 BBC Shows

London, July 24.

Tallulah Bankhead has been inked for three radio shows by the British Broadcasting Corp., starting Sept. 12.

Appearing in the programs with her will be Fred Allen and Meredeth Willson.

British TV Pix Unit Folds

London, July 14.

Parthian Productions, formed in 1949 to make shorts for American TV, with finance mainly provided by the government film bank, has gone into compulsory liquidation. A winding-up order was made in the High Court on a petition by M. Berman, Ltd., theatrical costumers.

Denys Buckley, who appeared for the National Film Finance Corp., said Berman was a secured creditor for a large sum. The business of Parthian had been carried on by a receiver who took the view that nothing further could be done.

British Kids Like Films

London, July 14.

Going to the films is the largest single activity for children in their leisure hours, according to an analysis prepared by the social survey division of the Central Office of Information. Results of survey are based on information obtained from parents of about 1,600 children and from 840 older juveniles.

Murder and mystery films were voted the best by children between 11 and 15. Girls' second choice was for musicals and boys' for comedy. About 22% of the boys and 18% of the girls belonged to cinema clubs.

Distribs Worry Over New Aussie Film Wage Hikes

Sydney, July 24.

Continued upbeat in operational costs in the Aussie market may again sevive the idea of linking semi-major distributors with major companies to avoid the high operational expenses.

Next month will see the introduction of another increase in the Australian basic wage. This hike, highest ever granted, is $1.43, thus hitting the b.w. to around $22. Major distribs with offices in six states will be hit an estimated additional 20,000 pounds per year on wage outlays. With eight major distribs operating here, this constitutes a high figure and one that will take a lot of pic rentals to offset.

The recent closure of the Seiznick office here is given as a tip on things to come. SRO is cutting overhead by having its distributors, British Empire Films, take care of all biz in his territory.

Several months ago it was reported that United Artists might tie up with a major distrib to curb costs because UA began to secure additional product, the move has at least been delayed. Republic, now regarded in the major class, saves heavy solo operational overhead by having distribution go via 20th-Fox.

It seems rather certain that U. S. distrib foreign chiefs will take a sweeping survey of the economic setup in Aussie following this new operational headache.

WAGE WAR SNARLS MEX PIX PRODUCTION

Mexico City, July 31.

Mexican pic production is snarled by a wage war between the actors union, battling for 4,000 secondary players, and the producers. The union claims the average daily pay of these actors is only 56c per hour.

They are deadlocked over the union demanding $20.31 daily for each of the 4,000 and the producers offering daily pay of $14.10 per.

Newsreel Hassle Over Iranian Oil Co. Clips

London, July 31.

A request for the monopoly commission to investigate the restrictive practices of the Newsreel Assn. is made in a Commons question to Board of Trade by Ian Mikardo, M.P., Labor member. He refers to the threatened boycott of films shot by the Anglo-Iranian Oil Co. unless they are supplied exclusively for members of the NRA.

The Anglo-Iranian Oil Co. offered the current newsreels to International Review, which is produced by the Granada circuit, operated by Sidney L. Bernstein. Subsequently, it was advised that the NRA would not only boycott such films but would exclude from their newsreels any further material which the oil company might photograph in the future. In consequence, Anglo-Iranian notified International Review it could not supply them with any further films.

International Review claims that the situation is made more serious by the fact that the only British cameramen in Persia are employed by Anglo-Iranian. It is almost incredible, it argues, that at a time when all political parties condemn monopolistic or restrictive practices that much of the public should be denied pictures of Persia at the whim of a trade association.

O'Brien Asks Attlee to Intervene In Film Crisis, Demand Yank Prod.

London, July 31.

A personal appeal to Clement R. Attlee to intervene in the film industry crisis and to demand assurance of continued American production in Britain, is made in a letter by Tom O'Brien, M.P., general secretary of National Assn. of Kine & Theatrical Employees. In it, he refers to the forthcoming closure of Denham studios and their possible dismantling. Also to the need for additional financial aid to keep production going.

Denham studios, which, until two months ago was leased to 20th-Fox is currently being used for filming Walt Disney's "Robin Hood." No further productions have been arranged, and unless bookings materialize, a staff redundancy scheme will be instituted in conjunction with the unions. There is no confirmation of the suggestion that the plant would be dismantled.

O'Brien makes three main points for government assistance in his SOS to the Prime Minister. First, he urges the provision of an additional $28,000,000 to keep the National Film Finance Corp. in business; second, he asks the government to requisition the Denham studios; and finally, he insists that the Board of Trade and Treasury obtain "effective assurances that the Americans will spend an agreed sum of their earnings on British production."

Appealing for bold measures, O'Brien points out to the Premier that the industry cannot live by recurrent blood-transfusions. The patient, he says, needs rehabilitating, convalescence and sound practical treatment. It is impossible to maintain the high prestige that many British films have won throughout the country, unless more realistic and generous measures are taken.

'Rome' Location Work To Wind Up This Week

Rome, July 31.

Metro's "When in Rome" will finish its Rome location work this week when the entire unit will return to Hollywood for completion of the picture. Entire film was to have been made here, but it was not possible to get permission from the Catholic Church authorities to use interiors of churches for photographing. Since the story concerns the Holy Year, exteriors will depict scenes with authentic backgrounds of the docks in Genoa as well as the streets and major churches of Rome.

The Clarence Browns, the Van Johnsons, the Paul Douglas', Joseph Calleia, camera and technical crew, return to the U. S. by different routes.

Brown said that despite a few rainy and cloudy days, he was satisfied with the results. Metro was able to convert some of its frozen assets in Italy for the pic, and also created employment for some locals as per Italian government regulations.

Flynn Plans Jap Tinter on Perry

Tokyo, July 24.

Errol Flynn, who came to the Far East three weeks ago with the Jack Benny USO-Camp Shows troupe, announced before his departure for the Coast that he planned to produce a Technicolor feature in Japan early next year with a story about Admiral Perry's arrival in Nippon nearly a century ago. Perry's visit is generally credited with opening Japan to western commerce.

Flynn, who left the Benny show before completing the Korean tour to return here, said he had completed prelim negotiations in Tokyo for Japanese participation in the venture, to be financed jointly with American and Nipponese coin. Flynn did not identify the Japanese interests.

Tentative title for proposed film is "The Black Ships," a term used here to describe vessels which brought the Perry party to Nip shores.

Flynn said he would appear in the film. Pic would be lensed almost entirely here, the actor claimed, to take advantage of low production costs as well as the scenic beauty of Japan. Flynn said it would be in English dialog.

Jerusalem Exhibs Fight Tax Via Closing Threat

Jerusalem, July 24.

During the last six months, municipal and government taxes on admission tickets to cinemas here were increased two different times. When the authorities announced a third increase, set for July 21, Jerusalem film theatres announced they would discontinue performances for one week starting on that date as a protest against this additional tax boost. Not being able to increase the taxes without hiking the admission scale, the Jerusalem exhibitors claimed that the attendance would decline because of this third increase.

Only 24 hours before the deadline, the authorities agreed to postpone the increase until further discussions with the exhibs have taken place.

ANICA Office in Milan

Rome, July 24.

ANICA, the Cinema Office of the Italian Government, has opened a new office in Milan, headed by Pierro Rossi. It will give assistance and information concerning the film business in Italy for the northern part of the country because the Rome office is too busy to take care of both areas.

The postwar period has brought about such an increase in the importation of films as well as a jump in the production of Italian pix that the industry now is one of Italy's most important.

Now British Musicians Would End U.S. Films' 'Domination' of Cinemas

London, July 31.

An appeal to the government to end the "continuing domination of British screens by Hollywood product," is to be made at the Labor Party conference, to be held at Scarborough in October. It will be made via a resolution to be moved by the Musicians' Union, which notes with alarm the severe crisis in British production with its consequent heavy unemployment and declining output.

The resolution urges the Labor Party executive to make representations to the government with a view to securing a healthy and expanding production industry.

A further resolution on the British production crisis has been tabled by the Assn. of Cine Technicians, which will ask the conference to demand that all necessary remedial measures be taken in the interests of the public, film workers and the nation as a whole.

GORDON HUDDLES ON LLOYD GERMAN FILM

Frankfurt, July 24.

Anatole Litvak is scheduled to arrive in Germany soon to personally supervise the dubbing of "Decision Before Dawn," 20th-Fox has announced. "Decision," directed by Litvak and produced jointly by Litvak and Frank McCarthy, was shot in Germany earlier this year.

It is skedded for fall release in the U. S. Paul Gordon also arrived here for a week's stay, and then goes to Austria. He will huddle here on possibilities of producing a pic with Harold Lloyd. Lloyd is due in Germany in about 10 days.

'Danger,' 'Guard,' 'Story' On Army's Germany Dates

Frankfurst, July 24.

"Appointment with Danger" Par, "Fighting Coast Guard" (Rep), "Half Angel" (20th) and "Hollywood Story" (U) are July 29 releases on the Army's theatre circuit.

Releases for the week starting July 22 included "Last Outpost" (Par), "Communist for FBI" (WB), "Bullfighter and Lady" (Rep) and "The Thing" (RKO).

"TRADE PERKING UP! EXHIBITORS CLAIM IT STEMS FROM BETTER PRODUCT!"

— VARIETY

There's No Business Like 20th CENTURY-FOX Business!

Inside Stuff—Pictures

Albert M. Brown, director of the Jewish Community Center, Toledo, since 1942, credits a sentence in a Hedda Hopper column for his sale of an original story to Hal Wallis of Paramount for a film to star Eddie Mayehoff. Brown has written numerous books and plays for boys and girls, including a book, "Jerry Goes to Camp." When he read Miss Hopper's column that Jerry Lewis and Dean Martin were scheduled to make a comedy in which they would be counselors in a boys' camp, Brown wrote a letter to Paramount, enclosing the jacket of his book and suggesting that possibly something in his book might be of use for the film. This led to an interview with Joseph Hazen in New York, where the latter suggested that Brown could prepare a script for Mayehoff. Brown wrote the script in a week and recently received a $1,000 check for it, as well as an offer to go to Hollywood in September to write the scenario from his original narrative. There was no agent involved in the deal, Brown said.

Film industry's drive to get the public back into the picture-going habit is being helped by a series of cuffo promotional ads being run from time to time by the Brooklyn Eagle. Typical of the copy used by the paper is the following: "Beat the heat. When the temperature soars, there's no need to suffer. Simply treat yourself to a couple hours of solid entertainment in an air-cooled movie. Use the amusement pages of the Brooklyn Eagle as your guide." Reportedly, this is the first instance where a daily contributed so much free space to such a campaign. Arthur L. Mayer, exec-veepee of the Council of Motion Picture Organizations, last week secured permission from Eagle publisher Frank D. Schroth to make reprints of some of the ads for distribution to exhibitors. Idea would be to stimulate adaptation of the copy in other areas.

Julian Blaustein's appointment by Darryl F. Zanuck last week as exec producer at 20th-Fox is winning applause of the company's story departments on both coasts. Blaustein came up through the story department route. Aside from that, however, he's said to be receptive to "idea material"; that is, stories with an unusual angle rather than cut-and-dried formula yarns. Pix he produced for 20th include "Mister 880" and "Broken Arrow," both "idea" fare.

One of the squawks of all story departments in their constant effort to dig up new yarns and new angles is lack of receptivity by producers toward "undeveloped ideas." Story eds maintain that even in undeveloped form a producer with imaginative and creative ability can see possibilities in a yarn.

Plug for the new Dean Martin-Jerry Lewis film, "That's My Boy," carried by Paramount in its newsreel last week, was accepted by exhibs without a squawk. Since the clip was conceded to be amusing and newsworthy, Par info from the field is that most of the 4,000-6,000 houses which play a normal issue of the reel used it intact.

Generally, theatremen certain of getting a particular picture are happy with this type plug for it. On the other hand, certain to snip it out, of course, are exhibs who are sure the film is going to a competitor. The Martin-Lewis clip showed the crowd blocking traffic outside their dressing room when the comics were playing the New York Paramount a couple weeks ago. It pictured them doing a three-minute show at the dressing room window for the mob.

Exhib trade screenings, which have been in the doldrums from an attendance standpoint almost since their inception under the original consent decree, are beginning to show new life. Whether hypoed attendance is due to pressure by organization leaders through their bulletins, or an indication that exhibs are waking up to distrib pleas that proper merchandising can only stem from seeing product in advance, is something that can't be pegged. But sales execs report that projection room showings have attracted a substantially larger number of exhibs in the last two months than during any previous period. Attendance, however, still is far from satisfactory to the distribs.

Hollywood producers were advised to abandon low-key photography if they want their pictures used in drive-in theatres. Advice was given by John Wolfberg, Independent, who operates both regular and drive-in houses in the Denver area. His drive-in customers, he declared, refused to accept low-key lighting technique because the pictures could not be discerned beyond the first few ramps. Those in the rear ramps honked their horns in protest, and many of them demanded their money back.

Wald-Krasna closed an unusual deal with Alfred Hayes and Sidney Skolsky in the purchase of screen rights to "The Way Up." Under terms of the contract Hayes retains the right to publish a novelized version of the original which he wrote in collaboration with Skolsky. Two writers are currently working on the screenplay at RKO, after which Hayes will turn it into a novel. Similar deal was recently made by the same producers with Robert Smith, author of "Strike a Match." Smith retained the right to sell it as a legit play.

Restrictions on film company locations within the Los Angeles city limits have been imposed by the Fire Department in an effort to keep lensing hazards at an absolute minimum. All locationing companies in the future will have to secure clearance from the Fire Prevention Bureau, and specific regulations must be followed in the handling of celluiose nitrate products. However, virtually all film now being used is on acetate (safety) stock, which has been marketed exclusively for the last eight months.

Seen as a new trend in recent weeks at Metro is the signing of outside directors to one-picture deals for important productions. It started with Norman Foster, as off-the-iot pilot of "Mexican Village." Since then Curtis Bernhardt has been pacted for "The Merry Widow," Alexander Hall for "The Big Cast," Sidney Lanfield for "Skirts Ahoy" and Mitchell Leisen for "The Family Man."

Marjorie Lawrence's singing voice will be dubbed into "Interrupted Melody," her life story at Metro, while another actress will appear on the screen. Same thing is going on at 20th-Fox in "With a Song in My Heart," the life story of Jane Froman.

Du Maurier Terms

Continued from page 5

price on the property. Other terms are that in addition to the seven-year limit, there shall be a 10-year limit from date of the agreement, whichever period expires first applying. Lease will also not include sequel rights or television rights, except for exploitation purposes.

Another provision is that screen credit must be given Miss du Maurier on a separate frame "on which the name of no other person shall appear." Collins also states a possibility that part of the payment might be made in film companies' blocked sterling in England, but adds "that may likewise affect . . . the amount of the down payment."

Book will be published in England next month. It will begin five-part serialization in The Ladies Home Journal in the U. S. in November and will be the March, 1952, selection of Literary Guild. Doubleday is publishing.

Yarn is about a boy who falls in love with his uncle's ward. She is suspected of a poison murder in Italy. It's a suspense novel with a finale in which the reader never really kows whether or not she committed the murder.

Sherman Directs Rita

Hollywood, July 31.

Rita Hayworth's first comeback film at Columbia will be directed by Vincent Sherman under a one-picture deal. Virginia Van Upp is doing the screenplay, still untitled.

Sherman recently completed the Clark Gable starrer, "Lone Star," for Metro. His last director job at Columbia was "Harriet Craig."

Big Resistance Vs. Threatened Higher Terms

While many exhibs admit that current and upcoming product from most companies looks stronger in comparison to the flow of six months ago, they claim that their chances of reaping a profit are no better than they were with the weaker pix because of higher terms. Tenor of exhib organization bulletins is that the distribs will face strong resistance this fall to any attempt to boost rentals or to ask a hike in admission prices on certain pix.

Allied Theatre Owners of New Jersey goes a step further in predicting what may happen if distribs adopt certain sales policies currently being rumored. Wilbur Snaper, N. J., Allied prexy, asserts in a current message to members that the anticipated resistance "might well be termed a 'rebellion' among the exhibitors of the country."

The squawks apparently are not limited to indie exhibs. Some circuits buyers are beefing over alleged demands for upped terms on the stronger pix in forthcoming lineups.

In pointing up the "rebellion" threat, Snaper claims that during the last two years exhibs in many sections of the country have been fighting to keep their doors open; that they have slashed payrolls, fought unions and deprived themselves personally of many things in order to keep their theatres open.

During this period, Snaper says, exhibitors paid what they could while taking repeated losses. Now, he says, "some ugly rumors have cropped up (and we hope they are just rumors) of intended sales policies on potential boxoffice attractions. . . ."

Bent Won't Quit

Continued from page 5

bers were identified before last Jan. 1, when the RKO divorcement was effected, thus the Department has allowed a curiously large amount of time to pass before coming up with formal objections.

In further considering the time element, Bent figures the hearing date on the petition, which is Oct. 18, also indicates the Department is not too intent on pursuing the issue. Angle here is that the chain's stockholders hold their annual meeting in December and they would be free to make any changes at that time. Heftiest single voice at this session will be Irving Trust Co., N. Y., which, as trustee for Hughes' hoidings, will vote his entire 24% ownership.

Some other observers were of the opinion the Department acted now in an effort to satisfy other shareowners, particularly Wall Streeter David J. Greene. Latter claims he has rounded up a "loose" alliance of investors in RKO Theatres owning a sufficient number of shares to engage in a proxy fight with Hughes. Present board incumbents reportedly asked Greene to identify his associates and list the extent of their holdings but he has not done this so far. In any event he has complained to the Department concerning the board members.

Justice Department lawyer Harold Lasser last Friday (27) obtained the District Court order directing Bent and Dreibelbis to "show cause" why an order should not be entered directing their removal. The "show cause" order fixed the hearing at Oct. 18.

Remaining members of the five-man directorate are Sol A. Schwartz, RKO chain's prexy, and Ben-Fleming Sessel, of Irving Trust. Neither Greene nor the Department has objected to their positions.

Yank Films Continue Sock Impact O'seas; Govt. Likes Jobs They Do

Washington, July 31.

Impact of American films in all parts of the world, including those areas behind the Iron Curtain where U. S. pix are still exhibited, continues at sock level, according to word received here. Hollywood films, in the opinion of the Government, still do an important job in selling the American story abroad. Communists eliminate our films wherever possible.

Some recent examples:

In Korea more than 1,500,000 United Nations soldiers see American entertainment films each month, and these are regarded as important morale factors for the troops from the many Allied nations. When the Reds moved down into South Korea they seized all U. S. pix and substituted their own propaganda films in an effort to convert South Koreans.

More than 500,000 Soviet-zone Germans have crossed into West Berlin in recent months to see films shown especially for them at 10 theatres. The theatres are swamped with phone calls from east-zone Germans who want to make reservations.

Importance of U. S. films is seen also from the mounting criticism of Hollywood pictures by the official press and radio of the Iron Curtain nations. They even attack American films with no ideological angles, fearing that their people might get ideas from simple film stories of how Americans live.

When "Holiday Inn" played in Hungary, audiences burst into applause when the Stars and Stripes was displayed on the screen. The censors finally scissored the scenes.

"Hold Back the Dawn" was banned in Poland because it shows how a European immigrant came to the U. S. and made good. Pictures with religious themes, such as "Going My Way" and "Bells of St. Mary's," have also been banned in Poland.

'Pal Joey' Reactivated For Col Film Prod.

Hollywood, July 31.

Columbia has reactivated "Pal Joey," Rodgers-Hart Broadway musical which it has owned for several years but never produced.

Book of show, produced by Max Gordon on Broadway, was based on John O'Hara's New Yorker mag stories. Bill Bowers is screenplaying, but no production or cast assignments are set.

Cleve. Truckers Strike Snags Exhibs, Forces Papers to Drop Ads

Cleveland, July 31.

Downtown and nabe exhibitors were caught with their ballyhoo britches down by the local union truckers' strike and its far-reaching and unexpected reactions on newspapers and the theatrical business. Walkout ended today (Tues.).

Starting over a week ago, the cartage strike by drivers in the AFL-Teamsters' Local 407 was first drastically felt by the theatres when it stopped delivery of newsprint rolls to the three sheets here. Fearing they would run out of paper before walkout was settled, publishers decided to cut their gazettes down to the bone last Thursday (26) and dropped all ads, including those of theatres. Pic critics were forced to throw their long sermons into the hellbox and boiled down their reviews to half-a-column, or less in the 12-page issues.

Box-office takes plummeted to the cellar so quickly Friday (27) that alarmed exhibs sent a delegation to publishers pleading for a life-preserving break. Taking a cue from deluge of phone calls from confused filmgoers who swamped newspaper telephone boards with requests for information about their nabe film bills, managing editors agreed to cooperate as much as possible.

Until the strike is settled, all reviewers are running amusement guides in agate covering about 120 downtown and outlying theatres, describing their daily bills.

Although exhibs bought extra TV and radio space to tide them over the adiess emergency, they admitted such media couldn't compare to the boff b.o. power of the free promotion newspapers gave them.

UA-ELC Profits

Continued from page 5

spite the absence of such a specific restraint, Department apparently feels the ELC takeover violated the "spirit" of the decree.

Justice Department also takes the position the elimination of ELC from distributor ranks was the result of the industry positions of UA top officials. This was alleged by Government attorney Philip Marcus in an affidavit accompanying the petition. He said the purpose of the industry case was to break up any combination or affiliation between the various companies.

"It is essential in this respect that responsible executives of one of the defendants do not have such contacts with other defendants, which puts them in a position of responsibility with other defendants engaged in the production, distribution, or exhibition of films," he said.

Marcus thereupon pointed to the N. Y. law firm of Phillips, Nizer, Krim & Benjamin, three partners of which are associated with three different film outfits.

Government's objective is to amend the antitrust decree against U and UA, prohibiting them from having common officers, directors or agents with any other company, and to provide that no official of UA or U may act as counsel for any other outfit. Sought against UA alone is a restraint against the distrib's acquisition of any other company or any of the assets of any other company. This was in addition to the demand that UA relinquish its ELC assets.

Italo Co-op

Continued from page 4

decisions are expected to be made in Venice during the film festival, which begins there at the end of this month. Festival will bring all the producers together.

There are many questions to be settled. A primary one is how big a name is wanted for distribution head. Italians fear starting out with much ballyhoo only to have the whole idea deflate if it proves unsuccessful. What some members want is to start out on a small scale, and then building if the results warrant.

Another question is whether IFE will operate purely on a distribution fee basis or will have a piece of each of its members' pix that it handles.

Distrib Freedom

Italo producers, incidentally, are under no obligation to distribute in the U. S. through IFE. They are free to offer their pix to any established distributor. IFE hopes to attract them, however, by offering a nationwide system of centrally-controlled exchanges, rather than the haphazard states-right or subdistribution system now generally in use.

Whether or not it offers advance money for U. S. distribution is still undecided, but that appears unlikely. Indie releasing specialists, such as Joseph Burstyn or Lopert Films, would have an edge on sewing up rights if they wanted to put up front money. They could probably also offer lower distrib fees than IFE is planning. Latter's pitch will all be on better service and on the stricter accounting that it will offer.

Above all, Gualino is concerned with the possibility that IFE will appear to Italo producers to be a new kind of American "gold mine." He's realistic in appraising the possibilities of the market and doesn't want anyone to get the idea that IFE can assure the acceptability of any pic in the U. S.

Possibility exists of a similar organization being set up by the French. New Franco-U. S. pact is about to be negotiated and it may contain a like provision for part of Yank earnings going for American distribution and promotion. That would probably be in return for allowing unlimited imports of U. S. product into France.

NO BUSINESS LIKE "SHOW BOAT" BUSINESS!

New All-Time Non-Holiday High in 1st Week at Music Hall, N.Y. forecasts "Caruso" long run!

36 ENGAGEMENTS IN 3rd WEEK AT PRESS-TIME AND MORE EVERY DAY!

FLASH! AS WE GO TO PRESS!

4th Week in Philadelphia
4th Week in Frisco
Harrisburg, Pa., four year M-G-M record!
Binghamton, N.Y. biggest M-G-M Week in 3½ years!
Roanoke, Va. biggest M-G-M 1st Week in 3½ years!
New M-G-M record in Charlotte, N. C.
New M-G-M record in Asheville, N. C.
New M-G-M record in Mobile Ala.
New M-G-M record in Norfolk, Va.
New M-G-M record in Tulsa, Okla.

Extra! *New London, Conn., biggest in city's show biz annals!*

M-G-M presents "SHOW BOAT" starring KATHRYN GRAYSON • AVA GARDNER HOWARD KEEL • with Joe E. Brown • Marge and Gower Champion • Robert Sterling Agnes Moorehead • William Warfield • Color by TECHNICOLOR • From the Immortal Musical Play "Show Boat" by Jerome Kern and Oscar Hammerstein, II Based on Edna Ferber's Novel • Screen Play by John Lee Mahin Directed by George Sidney • Produced by Arthur Freed • An M-G-M Picture

NPA Greenlights Drive-in Building

Washington, July 31.

Construction work on four theatres were okayed last week by the National Production Authority.

Theatre projects approved were: Royal Amus., Inc., Theatre, Honolulu, costing $109,700; C. O. Simmons, alterations to theatre, Denton, Texas, $5,800; Valley Enterprises, Inc., drive-in theatre, Harrisonburg, Va., $6,819; A. W. Kelley, drive-in theatre, Chattanooga, $5,925.

An application by the Edward Perkins Theatre Corp. to build a drive-in at San Gabriel, Cal., at a cost of $71,800, was denied.

Applications are considered on the basis of local need and availability of materials required.

National Production Administration construction appeals board okayed Concho Theatres, Inc., to build a drive-in theatre at San Angelo, Texas, on ground of "unreasonable and exceptional hardship." Concho had previouly been turned down by NPA construction controls division. At the same time the appeals board nixed the appeal of Florida State Theatres, Inc., to build a theatre at Delray Beach, Fla.

1st Ozoner in Bay City, Texas

Bay City, Texas.

The town's first ozoner opened here by the Frels Theatre Circuit. It will be known as the Bay City Drive-in, and has a 326-car capacity plus 150 bench seats for walk-in patrons.

500-Car Drive-In for Lubbock

Lubbock, Texas.

Country Club Drive-in opened here by B. W. Hall. Ozoner has a 500-car capacity and is located on an eight-acre tract.

L. S. Ducote sold his Moon-Lite Drive-In at Palestine to William H. Pence. This is the first ozoner for Pence, although he has managed theatres at Anson and Shreveport.

F. L. Anderson sold his Pioneer Drive-In at Denver City to J. C. Capps. New owner expects to modernize the ozoner and build a snack bar.

Upstate N. Y. Ozoners as Churches

Buffalo.

Utilizing surrounding drive-ins for Sunday church services has been in vogue in this territory for several seasons. Skyway Niagara Drive-In at Tonawanda features a series of morning services sponsored by the Evangelical Lutheran Church during July, August and early September.

Drive-Ins Penetrate Northern Can.

St. John.

Drive-ins have penetrated the Maritime provinces for first time. A northern suburb of Fredericton, N. B., soon will have a 950-car ozoner, with A. P. Burnett as operator. Another near Summerside, Prince Edward Island, is being run by Red Pope. It has 1,000-car capacity and is second one on Prince Edward Island, the other being at Marshfield where Sandy Saunders runs a 400-car spot.

Riley Gets Kelly Ozoner

San Antonio.

H. R. Riley, is new owner and operator of Kelly Drive-In here, purchasing the ozoner from Statewide Drive-In Theatres. F. Herweck is the manager.

1,200 Car Drive-In Near Salt Lake

Salt Lake City.

The 10th ozoner in this area preemed here last week. It is the Oak Hill Drive-In, located at foot of Wasatch Mountains. Has 1,200-car capacity. Oak Hill is partnered by Joseph L. Lawrence and D. K. Edwards, both of Joseph L. Lawrence Theatres, which will operate it.

Walk-In Ozoner For Dallas

Dallas.

The Corral Theatre, a walk-in openair house, opened here by Mr. and Mrs. J. C. Wilson. They formerly operated the Forest on same site; it was burned down last December. The Corral has benches which will seat 500 patrons. There is no drive-in for autos, patrons just walking in.

'Give 'Em What They Want—We'll Get 'Em Back'—Bill Brandt

"Give 'em what they want and we'll get 'em back."

That's the opinion of William Brandt, of Brandt Theatres, who disclosed last week that business in the chain's subsequent-run houses on W. 42d St., N. Y., is 10 to 15% better than two months ago. The upswing in trade, he feels, is an indication that the public is now becoming acclimated to TV as just another form of entertainment.

The prime reason patrons are returning, Brandt declared, is the availability of better films. "People have lost the habit of seeing a motion picture as a matter of course," he added. "They shop for features, whether they're looking on 42d St. or a first-run house on Broadway. When 'The Great Caruso' or a Martin & Lewis film comes along, the public turns out."

"We had lost 50% of the kid trade to TV," Brandt revealed. "But they're coming back now because they're tired of continually seeing the same thing on their sets. He also disclosed that late-hour biz at the circuit's six 42d St. houses has shown a healthy improvement.

Just off Times Square and compressed into one block are Brandt's Lyric, Apollo, Selwyn, Liberty and Times Square Theatres. A half-block east is the Pix. All grind until 4 a. m. To give the post-midnight wickets an extra spin, the chain is doing special promotion to snare employees of legit theatres and niteries in the midtown area.

Idea is that actors, et al., would like to see a certain film but have no time to catch it except after working hours. Policy of the Brandt 42d St. houses is a varied one. Lyric runs product day-and-date with the Loew and RKO houses, as does Max Cohen's New Amsterdam across the street. Apollo specializes in art pix, while the others screen westerns, mystery films, etc.

State Dept. Int'l Films Names Prod. Aides

Fillmore Phipps, until now exec producer of Consolidated Television Productions in Hollywood, has been named deputy associate chief of the State Dept.'s International Motion Picture Division, with headquarters in New York. Phipps arrives in N. Y. tomorrow (Thurs.) to take over his new past. He will serve under William Barry, who has just been appointed associate chief, replacing Grant Leenhouts, who is leaving the post Aug. 4 to join Reeves Soundcraft Corp.

In line with expansion plans for overseas film production by the State Dept., other changes were effected last week in the N. Y. offices. James B. Faichney, head of the domestic production branch, has been named chief of the overseas production section. Faichney, before joining the IMPD last year, held exec posts with RKO-Pathe, the War Dept. pictorial branch, Soundmasters and the Chicago Film Studios.

Jay Dresser, chief of project supervision, succeeds Faichney as domestic production chief. No successor in the project supervision post has yet been appointed.

IMPD now has 50 pix in various stages of production and preparation here and abroad.

Distribs Nix Concessions On Giveaway Nights

Minneapolis, July 31.

Distributors here are revolting against exhibitor demands for film rental concessions on nights when "Bank Night" and other giveaway devices are used to boost the box-office.

Branch managers charge that exhibitors are "overdoing" the thing and that there's no longer any need for such cuts. They say they don't see any reason why they should continue to stand part of the giveaway costs without participating in the boosted grosses.

Exhibitors' arguments have been that giveaways add to the theatres' operating costs, but are necessary to keep the houses open, and that even with the resultant increased grosses there's no larger profit for them. They want the distributors to cooperate "to keep the wolf away from the door" by lowering the film rental or setting in a high-priced picture at a low-bracket figure for the giveaway night.

TV on Pix B.O.

Continued from page 1

for Col on effect of video on films is Dr. Jay M. Gould, of Market Statistics, Inc. Col has kept results very hush-hush, but a brief reference to these findings will be published by Fortune mag in its August issue with an article on TV's economic impact on the amusement industry.

Disagreement with Dr. Gould's two-to-one ratio of decline was voiced this week by Paul Raibourn, v.p. of Paramount Pictures and himself a foremost industry economist. He declared that his own studies reveal more nearly a three-to-one TV-pix relationship. That means that for every 3% of tele set saturation in an area, grosses decline 1%.

Dr. Gould states that while his two-to-one figure is a rough one, it has held since 1948 and is borne out by tests in more than 200 areas.

7% Dip in 1950

Noting that there was a 7% dip in film receipts in 1950, Dr. Gould states that that "does not appear particularly ominous until attention is focussed on the divergent trends for TV states as opposed to non-TV states. In the so-called TV states, in which more than 20% of all families had TV sets by the close of 1950 (New York, New Jersey, Connecticut, Rhode Island, Massachusetts, Pennsylvania, Maryland, Delaware, District of Columbia, Ohio, Illinois, Michigan, Minnesota and California), pic receipts declined steadily through 1949, 1950 and the first two quarters of 1951, whereas movie receipts in all other states fluctuated slightly above normal.

"By mid-1951," economist continues, "receipts in TV states had declined about 17%, as the proportion of families with TV sets rose from less than 1% in 1948 to 46%."

Theatre receipts, Dr. Gould asserts, normally move in close conformity with sales of non-durable goods, except that the latter tend to rise and fall more sharply than film boxoffices. Whenever non-durable sales gain by $10,000,000,000, theatre receipts increase by $150,000,000, a chart, accompanying the survey discloses.

Above relationship did not hold, however, during the wartime dislocation, another graph shows. "During the later war years, and particularly in the immediate postwar buying spree, when consumers had plenty of cash but few goods to buy, movie receipts soared more than 20% above 'normal,' Dr. Gould explains. "Thereafter, a readjustment set in which brought film receipts back to normal levels by 1948 and 1959."

In making his forecasts, Dr. Gould uses the expectation by TV manufacturers that they will have sold 5,000,000 sets this year. He adds that the declining interest in tele by those who have sets for a long time is compensated for by the increase in the numbers of new owners.

Dr. Gould's estimates are based on forecasts of non-durable sales, which in turn are based on forecasts of disposable income. Latter, he assumes, will continue to rise throughout the year, though at a retarded rate.

Another assumption by the economist is that in non-TV areas "the special factors which raised movie receipts above 'normal' in 1950 and 3% above normal in the first quarter of 1951," will persist through this year, with a slight decline as TV begins to affect some of the states in those areas adjacent to television outlets.

Sources of the data he used for his forecasts, Dr. Gould states, are the Dept. of Commerce, Federal admissions tax collections and admissions tax receipts reported by 150 cities.

London Film Notes

Two important roles in Warner's "Where's Charley" have been given to **Mary Germaine**, unknown, to play ingenue role; and **Margaretta Scott** to play the real aunt role. WB also dickering with **Henry Kendall** for important part . . . ABPC's new picture going into production in September is "Little Lambs Eat Ivy," successful play done by **Linnit and Dunfee** some three years ago. Play is by **Noel Langley** and will be directed by **Henry Cass** . . . **Betty Box** is dickering for film rights of **Rodney Ackland's** play "After October," which was a hit at the Criterion in 1936.

Free-Press Guarantees Should Be Extended to Pictures, ACLU Urges

Free press guarantees of the First Amendment should be extended to motion pictures, the American Civil Liberties Union reiterates in its annual report released this week. Organization points out that through its affiliate, the National Council on Freedom from Censorship, it fought for this principle over the past year "through legal briefs, written protests and other educational steps."

Top court battle of 1950, the report recalls, involved the Louis de Rochemont production, "Lost Boundaries." Dealing with discrimination against a Negro family in New England, the film was banned in Atlanta on grounds it would "adversely affect the peace, morals and good order" of the city. Producer, with A C L U cooperation, waged an unsuccessful legal campaign to nullify the ban.

Group's report also protested censorship or outright banning of such films as "Curley" (UA), "Pinky" (20th) "The Birth of a Nation," "Oliver Twist" (UA), "The Bicycle Thief" (Burstyn) and "Stromboli" (RKO).

"Hope for eventual elimination of censorship," the report states, "must rest on a Supreme Court decision which will overturn a 1915 ruling by that court which said movies are simply entertainment and not entitled to constitutional protection against censorship. The lower tribunals still abide by that decision, although the high court itself indicated in 1948 it is no longer considered valid."

Spotlighting another aspect of present-day "atmosphere of fear and intolerance," the ACLU rapped Government authorities and private pressure groups for "indulging in a new spasm of censorship, and suppression of periodicals, books, plays and radio and television programs, among others.

"The explosive issue of censorship," the ACLU asserted, burst upon the radio-television industry and ignited a new controversy—the issue of private pressure groups exerting their influence to force from the air performers with alleged Communist connections." In reviewing the case which touched off the issue—the firing of actress Jean Muir from the TV show, "The Aldrich Family," because of her listing in Red Channels, the ACLU report emphasized that the problem "created a new criteria for employment, political orthodoxy, which was accepted by far too many leaders in the radio-television field."

Attempted book suppression, the organization notes, had "mixed results." In Pennsylvania several modern novels by James T. Farrell, William Faulkner, Erskine Caldwell, Calder Willingham and Harold Robbins were cleared by three state courts. A lower court ruling was especially noteworthy, according to the report, because "it applied for the first time the rule that a book could not be labeled as obscene unless there was a clear and present danger of some crime resulting from it."

Massachusetts Supreme Court declared Caldwell's "God's Little Acre" as "obscene, indecent and impure," and denied that such labeling violated free press principles. Comic books were censored in several communities, and for the third year The Nation was banned in N. Y. City school libraries, despite repeated protests by ACLU and the magazine's publishers.

Levey Setting 'Fabiola' Openings; More Imports

Jules Levey sails Friday (3) on the S.S. Liberte in connection with the Aug. 30 opening at the Savoy, Dublin, of his "Fabiola," which British Lion is distributing in England. It opens in London two weeks later. He will also set up campaigns on the Australia-New Zealand openings, while in Europe.

After that's launched Levey heads to Italy, where he has two other pix imports cooking. "Fabiola" was also made in Italy.

UNESCO Copyright

Continued from page 2

UNESCO's General Conference decided to submit the draft to all the governments of the world for their study and observations. It will also convene next year, probably in Geneva, a diplomatic inter-governmental conference, at which plenipotentiaries from all nations, whether or not members of UNESCO, will adopt and sign a final draft.

This official conference will mark the first successful attempt to assemble the countries of the Western Hemisphere, of Europe and other areas of the world for the specific purpose of reaching accord on a universal system for the protection of copyright.

The new convention will not supersede existing bilateral or multilateral copyright instruments now in effect, such as the Berne and Pan American Conventions. The Berne Convention has 41 adhering countries, mostly European. The various Pan American Conventions, the more important of which are restricted to the American Republics, have 21 adherents, including the U. S.

The guiding principle of the convention will be national treatment, whereby foreign works will receive in each adhering country treatment as favorable as that granted for works of nationals. No significant changes in the domestic copyright laws of adhering countries will be required for this purpose and discrimination between foreign and national authors, which widely exists today, will be wiped out.

Duration of Protection

One major problem which the copyright specialists were unable to resolve related to the duration of protection. Today most countries of the world, either by treaties or domestic law, limit the term of protection for a foreign work to the period provided by the country from which the work comes. All major copyright conventions now in force impose this limit. In practically all of the Berne countries and in many others, the term of protection extends during the lifetime of the author and for 50 years after his death.

This is, in general, considerably longer than the term provided by the U. S. law, which grants protection for 56 years, including a 28-year renewal term. In striving to achieve protection for U. S. works for the longer term provided in most foreign countries, the U. S. delegation, spearheaded by John Schulman, Authors' League counsel, insisted that in spite of historical precedent in international copyright, the universal convention should provide that each adhering country must protect foreign works for a period at least as long as that provided for its own works.

This was the only solution, the U. S. specialists argued, which was compatible with the agreed-on principle of national treatment, which calls for equally fair treatment for domestic and foreign works in all respects, including the duration of protection. Since both sides remained adamant on this score, alternative clauses were adopted, thus deferring the final solution until the 1952 diplomatic intergovernmental conference.

In addition to Schulman, the U. S. delegation consisted of Dr. Luther Evans, Librarian of Congress, and Abraham Kamenstein, of the U. S. Copyright Office. William S. Roach, industry attorney, has been working with UNESCO on the project as a copyright consultant.

Strike While Oil's Hot

Hollywood, July 31.

Paramount is aiming to cash in on the front-page prominence of diplomatic strife in the oilfields of Iran by purchasing "Persian Gulf," an original story by Warren Duff.

Yarn will be filmed over there early next year, with Joseph Sistrom producing.

M-G Ups Wheelwright

Hollywood, July 31.

Ralph Wheelwright, former assistant publicity director at Metro, has been appointed special assistant to the studio's new executive board.

His duties consist of coordinating contacts between the studio and N. Y. office, and inter-departmental activities.

750G Cost on COMPO Push

Continued from page 4

slightly over that amount for publicity-promotion.

MPAA toppers, without making an actual appropriation, have committed themselves to bear the cost, and COMPO is proceeding on that basis. With the starting date only eight weeks away, ad-pub managers have to push fast. What they hope to get under way at once is the press book and accessories, since physical work on those takes so much time.

Robert J. O'Donnell, who was named national chairman of the drive, arrives in New York next Wednesday (8) to take over. He's in Dallas in the interim to get under way with the Texas exhibs' b.o. campaign, after which the national drive is to some extent being patterned.

O'Donnell is expected to headquarter in New York right through until the end of the jubilee in November. He'll do considerable traveling during that period to spark local exhibitor participation.

Charles E. McCarthy, COMPO publicity chief, has been named coordinator for the drive. He's former ad-publicity head of 20th-Fox and has had long experience in the industry. He'll be in charge of all the actual physical operation of the jubilee, which will carry the slogan, "Movietime, USA."

O'Donnell Launches Plans for B. O. Drive

Hollywood, July 31.

All branches of the film industry will solidly support the nationwide "Movie Time, U. S. A." campaign to be instituted on a national scale for the months of October and November. This was assured at closing session of last week's COMPO roundtable discussions here, when the production end of the business enthusiastically promised to cooperate wholeheartedly in the project. Campaign will be launched with a dinner in Washington to be attended by President Truman.

R. J. "Bob" O'Donnell, who accepted the appointment of national director of the drive from COMPO prexy Ned Depinet early last week, immediately launched preparations for the event, and before his departure for Dallas Sunday night (29), he had briefed visiting exhibitor leaders on procedure for organizing the campaign in their respective areas.

This is the first time in the history of the picture business that distribution, exhibition and production have combined forces for a national campaign to stimulate theatre attendance on a continuing basis.

At Thursday's (26) windup session, COMPO veepee Arthur L. Mayer outlined the fall jubilee in detail, after which those present voted unanimously for all-out support. Exhib leaders pledging cooperation of their respective organizations were: Sam Pinanski, president of Theatre Owners of America; Trueman Rembusch, prexy of Allied States Assn., and Rotus Harvey, head of Pacific Coast Conference of Independent Theatre Owners. Y. Frank Freeman, board chairman of the Producers Assn., assured fullest support from his organization. Although reps of the Society of Independent Motion Picture Producers and the Independent Motion Picture Producers Assn. were not asked to comment at the meeting, officials of these groups stated later they were solidly behind the project.

Sam Briskin, Paramount producer, accepted as Hollywood chairman of the enterprise.

In addition to national and local ballyhoo, the jubilee will embrace one or more national radio network shows with topline stars. Most important to the exhibitors in the hinterlands will be personal appearance tours of an expected 80 to 100 film stars and players, who will be shuttled into the 31 exchange areas. George Murphy, head of Hollywood Coordinating Committee, and Ronald Reagan, prexy of the Screen Actors Guild, will be particularly active in the drive.

O'Donnell and Mayer spent most of the time, until their departure Sunday (29), phoning to various parts of the country to launch preliminary plans for the campaign. Mayer flew to San Francisco Sunday (29) to address the northern California unit of PCCITO yesterday (30) on COMPO aims and purposes, and to sell the upcoming all-industry campaign. He's making similar other stops this week before returning to N. Y.

According to present plans of O'Donnell, the campaign will carry national overall tag of "Movie Time, U. S. A." but will be localized in each state to "Movie Time, New York, U. S. A.," "Californday to address the northern Cali-

Wall St. Optimistic

Continued from page 3

reason for the Mono strength is in the value Wall Streeters place on film libraries as potential TV material. Sale of Mono's backlog of product is thought by the financial men to be capable of adding tremendously to its income.

Mono has already sold several blocks of product to TV. With opening of their libraries to tele by other companies their stocks are also expected to take a rise. Republic got a bit of a spark that way, but Wall Streeters have been shaken somewhat by the recent Roy Rogers case, in which Rep was enjoined by the courts from selling his old pix.

While viewing the film situation as much more stable now than previously, market professionals are still showing little active trading interest in film shares. Main reason, they say, is that the market offers opportunities currently in many other industries, so why go into one about which there's any question?

Among shares that have failed to react to normal market trends are those of United Paramount Theatres. It hasn't shown any spark, sticking around 18⅞ while other stocks have gone up in recent weeks. Reason is reduced earning statements that make the Street fearful the circuit won't be able to maintain its $2 dividend rate. Pending merger with American Broadcasting Co. has also dulled it, since ABC has a poor earnings record.

Paramount Pictures, on the other hand, has shown a good deal of bounce, climbing well above 23. Marketeers like the forward-looking policies of the management as exemplified by the heavy interest Par has acquired in various profitable and potentially-profitable TV enterprises over the years.

Warner Bros. has stuck around 13¾ despite the announcement a few weeks ago that it would accept tenders for common at up to $15 per share. Fact that stock hasn't risen closer to 15 is conducive to the belief that a sufficient number of shares will be offered below that price to chew up the entire $15,000,000 WB has set aside for the purpose.

Both RKO stocks, those in the theatre circuit and those in the picture company, have acted weakly, sticking around 3¼-3½. That reflects Wall St. consternation and lack of understanding of the policies of controlling stockholder Howard Hughes.

Loew's shares haven't shown too much spunk and are generally credited on the Street with being worth considerably more than the current price of around 16¼. Although they haven't demonstrated interest in buying the stock, the pros admire Loew's conservative bookkeeping practices, such as keeping theatres listed at 1932 prices minus depreciation. Good earnings statement that will undoubtedly result from the company's present run of sock b.o. pix may give the issue a lift.

Twentieth-Fox's interest in TV has also given its stock a kick. It jumped 1⅛ points in one day two weeks ago, when the tieup with CBS on color tele for theatres was announced. It has been showing generally good resiliency after some softness resulting from a series of disappointing earnings statements.

Universal, despite good reports recently and excellent prospects for the current fiscal period, continues somewhat sluggish although yesterday (Tues.) brought a ⅜s jump, closing at 9⅞. Hope is that a couple more good statements may shoot real life into it, since the company's position is good.

Columbia is likewise near the year's low at about 11¾.

COMPO Tax-Exempt

U. S. Internal Revenue Dept. this week notified the Council of Motion Picture Organizations that it is exempt from Federal income taxes.

In a letter to the group, Deputy Commissioner E. I. McLarney stated that COMPO "will not be required to file income tax returns, unless you change the character of your organization, the purposes for which you were organized, or your method of operation."

UPT-ABC Merger

Continued from page 7

justified on the basis of future prospects of video.

Request to D. of J.

In answering questions regarding the status of the UPT voting trust, Goldenson said the company had asked the Dept. of Justice to exempt the issuance of common stock to ABC stockholders from the voting trust's requirements. A D. J. decision is expected following FCC disposition of the merger applications. He said the D. J. also had been asked to consider a termination or substantial modification of the voting trust in light of the fact that approximately 84% of UPT common stock was now outstanding in the form of stock certificates.

In the latter connection, Goldenson said the Justice Dept. had asked UPT to assemble information concerning the beneficial ownership of stock and certificates of interest held by nominees such as brokers and trust companies. This information now is being collected, he said.

Goldenson pointed out that, as stated in the proxy statement, it was the management's intention to pay $1,750,000 on its term debt on July 1 and another payment of a like amount in December. Accordingly, a payment of 1,750,000 was made on July 1, half of which represented normal payment and half prepayment. Goldenson said that after the December payment of $1,750,000, the company will be a year in advance of the scheduled maturities.

Projected ABC-UPT merger would be accomplished by an offer of exchange of preferred and common shares of UPT for the 1,689,017 shares of $1 par ABC capital stock. Each ABC capital share now held would be exchanged for $7.50 in common stock of ABPT, measured at $19 a share, and $7.20 of preferred stock measured at par value.

Preferred stock of ABPT will have a 5% dividend rate, with an annual sinking fund of 4% of the initial aggregate par amount issued, approximately $12,000,000. Capitalization of ABPT will consist of an authorized and outstanding issue of 608,047 shares of $20 par value 5% preferred stock, and an authorized issue of 5,000,000 shares of $1 par value common stock, of which 3,927,931 shares will be outstanding.

Edward J. Noble, ABC board chairman, will head the finance committee of the combined companies, and Robert E. Kintner, ABC prexy, will be president of the ABC division.

Important Pix

Continued from page 4

Want You" will be swinging into release.

Big aim, of course, is to put an abrupt end to the financial setbacks. RKO has been continuing in the red this year as the obvious result of lack of sufficient number of top pix.

Another angle in the heavy releasing push concerns the RKO common issue on the N. Y. Stock Exchange. Shares have been running at only three and a fraction which, it's felt, is far too deflated a price, particularly in view of book value. The stepped-up activity on the distribution front could have the effect of renewing the interest of investors.

Activity at the studio is similarly upbeat. Company now has 11 features in various stages of editing, the highest number in four years. These include Howard Hughes' "Jet Pilot," John Wayne-Janet Leigh starrer which reportedly is the most expensive on the entire sked this year.

Exhibs at COMPO Forum

Continued from page 3

left was so-called "message" pix. Theatremen beefed about them and the producers defended them or said they didn't exist. Nevertheless, exhibs feel they have caused Hollywood to take pause before making more.

Still another point illustrating the same idea is the squawk the exhibs put up at the roundtable concerning length of screen credits. Theatremen pointed out that the growing length of the front title on pix was slowing up shows and annoying audiences.

Talent guild reps, particularly writers, reacted strongly. Their inference was that they wanted more credits, not fewer. Nevertheless, exhibs feel that the guildsmen have a new insight into the problem and, while last week's three-day forum didn't result in credits becoming shorter, it probably has kept them from becoming longer.

On the other hand, the exhibs admit they got some "impressions" themselves. One of them was that they must offer a greater receptivity to pix minus stars. Hollywood's longtime beef is that an exhib's reaction to a salesman's intro of any new product is: "Who's in it?"

Exhibs took away from Hollywood an increasing realization of something of which they had already started to become cognizant. That is that the play's the thing; it's the story that counts. Bryan Foy, Warner Bros. producer, brought up the star angle.

No one suspects that the "impressions" taken away from the roundtable are going to have any immediate or widespread influence. They are a start, however, to a new kind of thinking on the problems of opposite arms of the industry. They are seen as seeds that may gradually develop, particularly with the plan adopted last week of sending rotating groups of exhibs to the Coast five or six times a year for similar sitdowns with production execs.

See COMPO Seminar Helpful to Industry

Hollywood, July 31.

Permanency of COMPO (Council of Motion Picture Organizations) as the overall association to direct and operate intra-industry cooperation and public relations at both the national and local levels, seemed assured as a result of last week's roundtable discussions among exhibitor, distributor and production leaders at the Beverly Hills Hotel.

Although there was advance concern that the meetings would develop into name-calling arguments, and counter-charges that each group was responsible for the recent dropoff in theatre biz, the sessions developed into discussions on industry problems that had few flareups.

Delegates at the Seminar's conclusion voiced their opinions that the sessions were highly constructive and would be of lasting benefit to the entire film business. All the exhib leaders stated they were returning to their home bases definitely prepared to sell aggressively the COMPO plan to every theatre operator in their respective territories.

The six sessions, spread over a three-day period, covered numerous subjects relating to exhibition, production and distribution phases of the business. Most important discussion was held Wednesday morning (25), when television and its impact on film business got a thorough going over.

Second in importance was disclosure of plans for the annual fall motion picture drive, and unanimous approval and pledge of cooperation from those present. Also getting attention was the topic of public relations at the Thursday morning get-together.

Exhibitor delegates fired broadsides at those companies that had already sold old features to video, providing competition to theatre boxoffices. Steve Broidy, prez of Monogram, which had sold one block for telecasting, restated that company had no choice but to dispose of films which had played out their exhibition values and had still not recouped costs.

This was followed by assurances from Y. Frank Freeman of Paramount, B. B. Kahane of Columbia, and C. J. Tevlin of RKO that their companies have no intention of making product available to TV. Gunther Lessin, legal veepee of Walt Disney Productions, stated he could not speak authoritatively for his company on the spbject, but he did know that Disney policy was not to put a cartoon feature like "Snow White" into the video field for direct competition with current releases such as "Cinderella" and "Alice in Wonderland."

July B.O. Race

Continued from page 4

took 11th money, just a step behind "Ace." "The Prowler" (UA) rounded out the Golden Dozen.

"Little Big Horn" (Lip), "Apache Drums" (U), in same category during June; "He Ran All Way" (UA) and "Best of Badmen" (RKO) were the July runnersup.

Besides "Show Boat," which obviously will be heard from plenty more this month, there were several other new films just starting out that show real boxoffice potentialities. "That's My Boy" (Par), which comes into the N. Y. Paramount this week, started out like a thoroughbred winner via two initial dates.

"Francis Goes to Races" (U), which finished fourth the final week of July, shapes up as a coming boxoffice favorite. "Mask of Avenger" (Col), a bit slow in getting started, perked a little as the month ended to cop 10th spot one week. "Cyrano" (UA), out on popscale engagements, showed surprising strength in view of numerous upped-scale dates previously, winning fifth position in final July week.

Republic got a nice hunk of change from its early spotting of the Robinson-Turpin Fight feature. It was seventh the final week of the month. "Peking Express" (Par) was steaming ahead to several okay sessions the latter part of July. "Jungle Headhunters" (RKO) obtained some sizeable coin for an adventure pic. "Strictly Dishonorable" (M-G) was on the disappointing side, and even on its biggest money-getting week showed up only fair. "Teresa" (M-G), on the other hand, did nicely though playing mainly in small spots.

"Secrets of Convict Lake" (20th) racked up some profitable dates but failed to register big in many locations. "American Spy" (Mono) added some additional coin. "Fighting Coast Guard" (Rep) was in the same category, reaching runnerup rating one week.

"Hollywood Story" (U), seventh in June, collected some additional coin during the month, especially when paired with other pix. "As Young As You Feel" (20th) was a disappointer in most locations. "Fabiola" (UA), third in June, made runnerup classification only once.

FCC-B.O. Tele

Continued from page 7

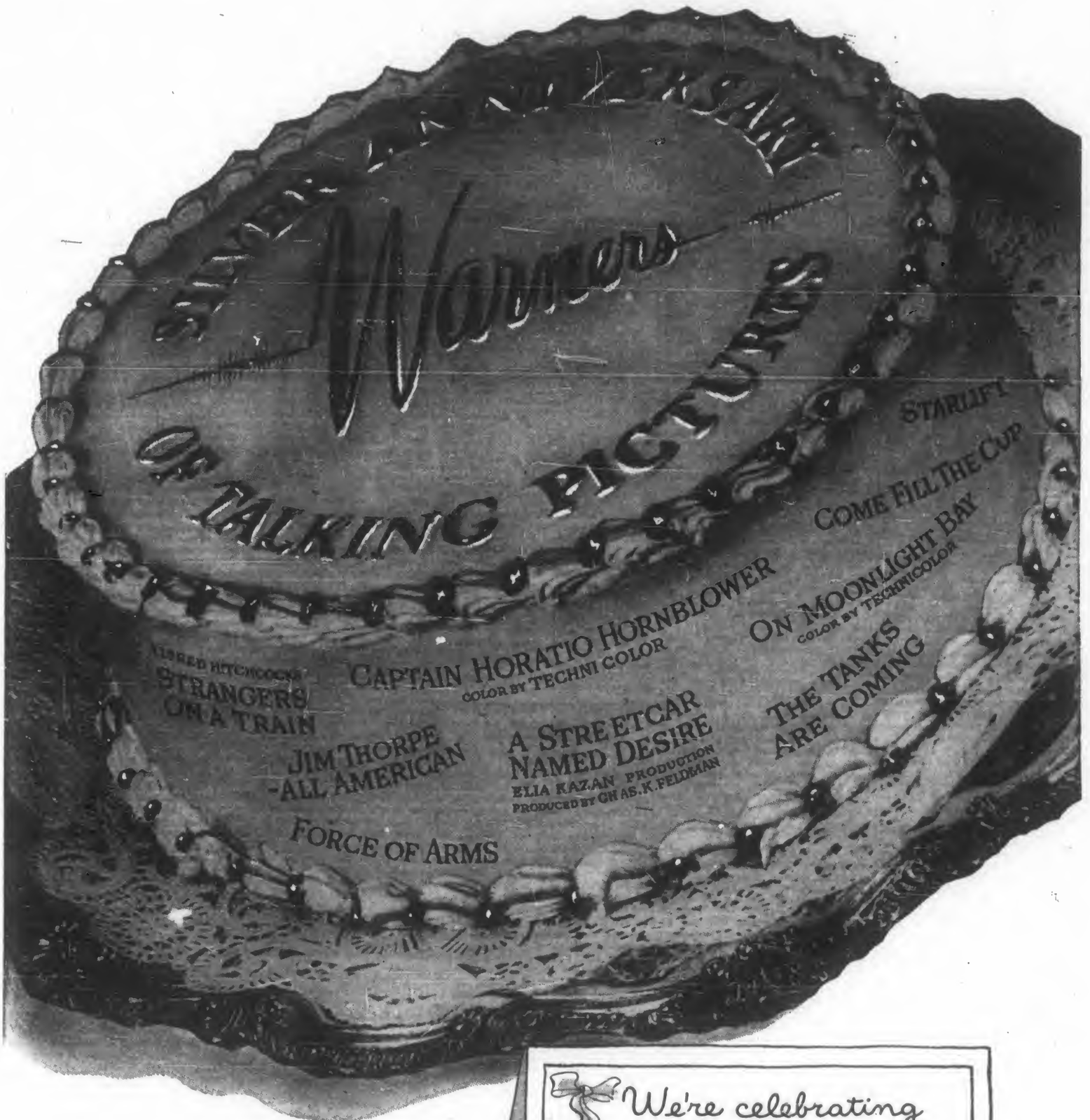
way for the use of publicly-owned TV channels."

Jerome W. Marks, a New York attorney, who is chairman of the Committee, said that efforts are being made "to stampede" the motion picture industry into theatre TV, although, in addition to its "highly doubtful legality," the service "remains technically unproved in the ultra-high frequencies and remains unproved economically."

He added that "it does not seem to be generally known that allocations of channels for boxoffice television will not depend on allocations for standard TV stations which the Commission now has under consideration. The Commission, theoretically, could act on the question of allocation of channels for boxoffice television months before action was taken on applications for channels on lower frequencies. It is the hope of the FTPC that the Commission will proceed in this most important matter most cautiously as the whole future pattern of both TV and radio will be at stake."

Marks asserted that TV setowners, both present and future, "have a most vital stake in this matter."

Meanwhile, it appeared likely that theatre TV hearings, now scheduled for Sept. 17, will be postponed for at least two months because of the pressure of work attending a newly adopted procedure to expedite lifting of the TV freeze. Announcement by the FCC to this effect is expected shortly.



We're celebrating at the box-office!

A Proud Anniversary and
a glorious Anniversary Line-up
to make every Warner exhibitor
prouder than ever of his product,
his industry and the pleasure
he brings his community.

1926-1951

Film Reviews

Continued from page 6

Yes Sir, Mr. Bones

them, so fade-in brings on an old river showboat readying a performance.

Archie Twitchell is the frock-coated interlocutor who introduces the acts, and each performer manages to capture a fair flavor of the fading art. Pete Daily and his Chicagoans furnish the hot licks for such tunes as "I Want to be a Minstrel Man," "Flying Saucers," "Memphis Bill," "Stay Out of the Kitchen," "Is Your Rent Paid Up in Heaven?" and "Southland." Flashing through the footage are Billy Green, Elliott Carpenter, Cotton and Chick Watts, Slim Williams, Brother Bones, Scatman Carothers, Jimmy O'Brien, Boyce and Evans, the Hobnobbers, Ches Davis, Emmett Miller, F. E. Miller, and others, some of whom are exminstrels. The Jester Hairston Singers handle the choral work on "Southland."

For market demands Ormond has done an acceptable budget job. His directorial pacing could have been a bit faster. Technical ends of the picture are okay. *Brog.*

No Resting Place

(BRITISH)

Paul Rotha's first fictional pic; doubtful boxoffice bet in U.S.

London, July 24.

ABFD release of Colin Lesslie production. Features Michael Gough, Eithne Dunne, Noel Purcell. Directed by Paul Rotha. Screenplay, Colin Lesslie, Paul Rotha, Michael Orrom; editor, Betty Organ; Michael Orrom; camera, Wolfgang Suschitzky; music, William Alwyn. At Rialto, London. Running time, 80 MINS.

Alec Kyle	Michael Gough
Meg Kyle	Eithne Dunne
Guard Mannigan	Noel Purcell
Tam Kyle	Brian O'Higgins
Billy Kyle	Jack McGowran
Bess Kyle	Diana Campbell
Nan Kyle	Maureen O'Sullivan
Paddy	Christy Lawrence
Tam's Daughter	Esther O'Connor
The Gamekeeper	Billy O'Gorman
Supt. Davison	Robert Hennessey
Station Sergeant	Austin Meldon
Bailiff	Frederick Johnson

Paul Rothe, who has carved a niche for himself in the documentary field, breaks into the fictional film market with "No Resting Place," which was lensed entirely on location in Eire. It's a pic which will receive high critical appraisal for its charm, sincerity and simplicity, but it is a very doubtful boxoffice proposition both for Britain and America.

Scenically, it is a film of merit. Photography captures the Irish atmosphere, and Rotha's direction never tends to whip up a false pace. The story is full of leisurely incident and is told in a restrained, dignified key.

A simple yarn of a tinker who accidentally kills a gamekeeper, he is shown being hounded by a civic guard who instinctively knows he is on the right track. The misery and tragedies of the wandering tinkers are portrayed with infinite feeling, yet because of their behavior, they are not always sympathetic characters.

To give realism, an all-Irish cast was lined up. Michael Gough, as the tinker, and Eithne Dunne, as his wife, contribute performances that compel by their sincerity. Noel Purcell is too much of a heavy as the civic guard, but the remainder of the cast convinces with moving portrayals. *Myro.*

Lilli Marlene

(BRITISH)

British import being released by RKO. Lightweight entertainment and only mild prospects in supporting market.

Hollywood, July 25.

RKO release of William J. Gell (Monarch) production. Stars Lisa Daniely, Hugh McDermott; features John Blythe, Stanley Baker, Russell Hunter. Directed by Arthur Crabtree. Screenplay, Leslie Wood; camera, Jack Asher; editor, Lister Laurence; music score, Stanley Black. Tradeshown July 23, '51. Running time, 74 MINS.

Steve	Hugh McDermott
Lilli	Lisa Daniely
Holt	John Blythe
Evans	Stanley Baker
Scottie	Russell Hunter
Lieber	Arthur Lawrence
Nurse Schmit	Irene Prador
Nurse Melk	Aud Johansen
Estelle	Estelle Brody
Propaganda Chief	Carl Jaffe
Fratrell	Philo Hauser
Herr. Direktor	Walter Gotell
S. S. Colonel	Richard Marnery
Sgt. Bull	Rufus Cruikshank
Nazi Officer	Olaf Olsen
Barry	Leslie Dwyer
Auntie	Judith Warden
O'Riley	Cecil Brock
Brownie	Ben Williams
Lestoque	Marcel Poncin
Wintertree	Michael Ward
Colonel Wharton	Laurence O'Madden
Captain Wimpole	Richard Murdoch
Major Phillips	Stuart Lindsell
Shirley	Barbara Cummings
Security Officer	Kenneth Cleveland
Security Officer	Conrad Phillips

British import, being distributed by RKO, is just passable supporting fare for the domestic market. Unfamiliar names won't help its stateside chances either, and the entertainment lacks punch.

Title tune is reprised throughout the score and, vocally, comes over excellently as presented by Lisa Daniely. She portrays the Lilli Marlene of the song, which she supposedly inspired. Tune was widely used by Nazi troops during World War II and adopted by soldiers of the Allies.

Slim melodramatic plot has Miss Daniely sought by both Allied and Nazi propagandists to build morale. While on a promotion trip to Cairo for the British, she is kidnapped by the Nazis and taken to Berlin, where she is forced to broadcast for the German cause. After the war, she returns to London in time to join a reunion of Britishers with whom she had been friends in North Africa, and she is cleared of collaboration charges.

Picture has been choppily edited so there is not much clarity to the story. Dialog is overwritten, and Arthur Crabtree's direction is slow, minimizing effect of a few suspense sequences. Outside of Miss Daniely, who is promising, performers have tough going. Hugh McDermott plays an American broadcaster in love with the singer and also handles some connecting narration. Others are just adequate.

William J. Gell produced at Gate Studios, Elstree, England. Technical credits are standard. *Brog.*

Cosas de Mujer

(Feminine Wiles)

(ARGENTINE)

Buenos Aires, July 24.

Interamericana release of Interamericana-Mapol production. Stars Zully Moreno and Angel Magana. With Esteban Serrador, Nelida Romero, Severo Fernandes, Fina Wasserman, Carlos Enriquez, Hector Mendez, Pancho Flores. Directed by Carlos Schlieper. Screenplay Louis Verneuil, Ariel Cortazzo and Carlos Schlieper; camera, Vicente Cosentino; music, Peter Kreuder. At Gran Cine Rex, Buenos Aires.

Despite weakness of the story, this is excellent entertainment and a smash hit here. It looks okay for Latin-Americas. Pic shapes as no great novelty for U. S., with boxoffice chances doubtful.

Director Carlos Schlieper obviously took to pieces some old Ernst Lubitsch hits, dissected them to see what made them click, and then assembled the same sort of ingredients to turn out one of the best Argentine pictures. Lavish costumes, a femme comedy star, popular male support, bright dialog, and an original musical background and nice settings spell plenty of laughs and good cinema here. The pace is fast but the story is a bit illogical and superficial.

Teaming of Zully Moreno with Angel Magana in a comedy instead of dramatic pic with which they are generally associated insures interest from Argentine audiences. Both are excellent in comedy roles, and it is a pity that the attractive Miss Moreno did not have this opportunity before. Magana seems to have no inhibitions about being given an absurd role.

Carlos Enriquez as the comic butler, Esteban Serrador as the poetic secretary and Nelida Romero in the role of a golddigger with domestic leanings take advantage of their good opportunities. A new actor, Pancho Flores, is outstanding in a small part, singing a comic song with Miss Moreno, which he himself composed. This is the first time the latter has sung in a film.

The hokey plot concerns a famous femme lawyer, who is a cinch in court but no great shakes at running the home and her three youngsters. When the neglected husband seeks consolation, she decides to give up law to practice of feminine wiles. Of course, the husband ultimately decides she had better continue her professional life so that he can keep track of her.

The film will have to continue its sock biz if it is to recover what is regarded here as terrific production costs. For Argentina's film industry, it marks a big stride forward. *Nid.*

Le Vrai Coupable

(The Real Guilty)

(FRENCH)

Paris, July 17.

Dispa release of EDIC production. Written and directed by Pierre Chevenard. Features Philipe Lemaire, France Lescaut, Jean Davy, Clement Thierry camera, Yvan Bourgoin; editor, Georges Alepee. At Balzac, Paris, July 9, '51. Running time, 100 MINS.

Mario	Philipe Lemaire
Josette	France Lescaut
Georges	Clement Thierry
Dumont	Andre Valmy
Kernaud	Raymond Souplex

This is another in the recent spate of films here dealing with social preblems. This relates to the problems of abortion and promiscuous youth. Unfolded in a whodunit style, the picture does not have enough movement, suspense and depth of character to give it even art house stature. On the theme and with proper exploitation, film might have a chance in a few special situations. Pic is quite direct in its denunciation, and medical scenes are done with taste.

Story deals with the past of a murdered girl, who is found to have died from an abortion. Two amiable detectives slowly track down the murderer. In the interim, they find that the girl's cousin is being seduced by the same guy who brought the dead girl to grief. However, a young amateur sleuth battles it out with the opportunistic Don Juan to save his girl.

Direction is adequate though too leisurely. Story is too naive in its character portraits. Philipe Lemaire is properly slimy as the gigolo with the remainder of the cast adequate. Photography is standard and editing does not help give the film the tautness and rhythm it needs. *Mosk.*

The Glenrowan Affair

AUSTRALIAN)

Sydney, July 17.

British Empire Films release of Australian Action Pictures production. Stars Bob Chitty. Directed by Rupe Kathner. Screenplay, Rupe Kathner; camera, Harry Malcolm. Previewed Sydney July 9, '51. Running time, 70 MINS.

Ned Kelly	Bob Chitty
Dan Kelly	Ben Crowe
Joe Byrne	Larry Crowhurst
Steve Hart	Bill Crowe
Aaron Sherritt	Rupe Kathner
Kate Kelly	Alma King
Father Gibney	John Fernside
Sergeant Steele	Frank Ransome
Blacksmith	Stan Tolhurst
Commissioner Nicholson	Charles Tasman
Supt. Hare	George Webb
Mr. Standish	Edward Smith
Old Man	Alan Bardsley
Barfly	Arthur Hemsley

Minor celluloid cops-and-robbers yarn destined for a quick runaround in the not-so-important houses. Completely unsalable beyound Aussie shores. Pic does not add a thing to the local production upbeat.

Story tries to tell about the exploits of the Ned Kelly gang of bushrangers who operated in the 1880s. Kelly was the Jesse James of these parts. Acting is right off the cob. On entertainment value, this one rates little hope. May make some coin before word-of-mouth kills it. *Rick.*

Par Insistent

Continued from page 7

$25,000 installed. RCA setup, which is direct view, is said to cost about $21,000 installed on a comparative basis to Par's. Basic RCA price is $15,800.

20th-Fox's Eidophor system, on which it tied up with CBS a couple weeks ago to provide color, reportedly will be ready for sale to theatres early next year. There's no indication of cost yet, beyond 20th's assertion it will be "competitive" with RCA's system. It is also a direct method, with no intermediate film.

20th and Par methods both are said to have a considerable advantage over RCA's in adding color. Addition of CBS's color wheel to Eidophor is understood to give very satisfactory results, although the whole setup is extremely complex.

Par claims its color problem is comparatively simple. It will use film that can be instantaneously processed, just as its ordinary black and white is now. It has a choice of three varieties of stock and is now making tests with them before coming to a permanent decision.

Stocks are known to include the Keller-Dorian lenticular film which Eastman is making in a new deal growing out of a law suit recently. Another being tested is Thomascolor. These both look like b&w film and are processed like it, a special lens in the projector breaking down rays for tint effect.

Also in process of decision by Par is lines-to-the-inch standard to be permanently used. Home TV uses 525 in b&w. CBS color is 405 and RCA color 525. Ordinary theatre film is about 1,010. Eidophor is 525 in b&w but will be restricted to CBS's 405 in color. 20th is now working on a method to increase the number of lines for pastelizing.

Several other theatre tele equipments are available or will be available at lower prices. One of these is General Precision's intermediate film (16m) method; Skiatron's direct view and intermediate film and a new development by a group of Philly exhibs that will sell for around $3,500.

Top Brass Big B.O.

Continued from page 2

eral Wainwright. Other favorites are "Atom General" Leslie R. Groves and General William H. Wilbur. Latter gives strong talk on preparedness.

The navy is shy on the list with only two Admirals represented: exspy chief Admiral Ellis M. Zacharis and Rear Admiral Benton W. Decker, who discusses our future in Asia.

Not far behind the military invasion of the platform are the professional politicos. Practically every congressman and senator is available for talks for fees from $200 to a grand.

Senator Estes Kefauver's crime talks are a best seller. He spoke recently at Columbia's Summer School and sold 150 copies of his book, autographed. Others who also talk for big money are: Sen. Paul Douglas, Sen. William Fullbright, Sen. Hubert Humphrey, Sen. William Jenner, Sen. Wayne Morse, and the man who defeated orator Claude Pepper, Sen. George Smathers of Florida. Vice President Alben W. Barkley is also not above picking up an extra penny. He begins a coast to coast speaking tour at the Detroit Town Hall this season.

"Are we Edging into Socialism?" is Sen. Styles Bridges' popular topic. New York Town Hall heard Governor J. Bracken Lee of Utah, who is now booked by Clerk Getts coast-to-coast. He tries to teach Americans how to balance their budgets.

One man who has no budgetary troubles, Ex-Governor Harold G. Hoffman of New Jersey, is now a popular emcee, humorist, joke teller and after dinner speaker on the national circuit.

Former Georgia Governor Ellis Arnall wisecracked correctly "In the old days a politican had to pay a dollar to get a voter to listen to him—now he pays . . . us." Arnall draws $500 to $1,000 fees.

In spite of brass and political competition, the platform has plenty of room for its own people. Dorothy Fudheim, queen of midwestern women lecturers, recently scooped all fellow gabbers by interviewing the Duke of Windsor and appearing with him on her WEWS-TV show. James B. Pond, son of Mark Twain's lecture manager and editor of Program, offers "Jamaica: Jewel of the Caribbees."

Norman Cousins, editor of the Saturday Review of Literature, gave 78 talks in India. He's booked for more of the same here.

William Shirer, a favorite in the Corn Belt, talks about his "Berlin Diary." He recently told an audience of 1,500, "Now friends, this is all confidential." "Washington Confidential" is now a new talk by co-author Lee Mortimer.

Hal Lehrman, reporter and author who won a Guggenheim fellowship, was booked by the San Francisco Town Hall, largest Town Hall in the country. His field: Israel.

Ludwig Lewison leaves Brandeis University sporadically for lectures on his famous books. Anauta, the only Eskimo woman on the U. S. platform, spiels on "An Eskimo Looks at Civilization."

Cecil Brown returns from abroad to the platform in December with up-to-the-minute world pictures.

Upton Close's ultra aggressive talks are relished by some anti-Truman groups who believe disaster is upon us.

Nobility With a Sponsor

Among the refugee nobility on the platform is a newcomer, Princess Ileana of Rumania; oldtimer Countess Tolstoy; the newly wed Otto of Hapsburg who is billed by his Chicago manager, H. M. McFadden, as His Imperial Highness of Austria-Hungary.

Two more Austrian noblemen are presented to our women clubs: Count Czernin, son of former Foreign Secretary, and Pan Europe's Count Coundenhove Carlergi.

Count Bryon de Prorok has become one of America's most popular film lecturers with his presentations of "Lost World," "Switzerland," "Behind the Iron Curtain."

Ex-Submarine Commander Count Felix von Luckner speaks on his German Navy adventures, his Salvation Army days in Australia, and how he opposed Hitler. Once upon a time he would have made a fine double for Eric von Stroheim, or vice versa.

Hollywood is crowding the old platform regulars. Charles Coburn will make two tours east from October to December. He'll go as far as Indiana and then, from late February to April, all around the Eastern seaboard, including Florida resort places. He'll wear his monocle.

Edward Everett Horton, creator of "Springtime for Henry," is a natural on the platform; so is Basil Rathbone. Both do one-man, two-hour shows. Cornelia Otis Skinner, Susan Fletcher, Mary Hutchinson are capable gals in the platform game.

Among the musicians audiences take to now are Karl Ulrich Schnabel, son of the famous Arthur; Bernice Kamsler in her song and ballad characterizations; and Mary Garden, who presents past glories of the opera.

Among the trouping entertainers who still harvest richly on the platform are Michael MacDougall, the "Card King" and "Card Detective;" Virginia Sales, Chic's daughter, with her Americana characters, who plays to crowded halls; and Milbourne Christopher, magician.

While publishers and the picture industry are fascinated by science fiction yarns, the lecture platform is also presenting subjects and debates on the Future of Science, and the Future of the World. Columbia University will present in the forthcoming season a series on "American Futures." Starting with Bertrand Russell on "Future of Human Happiness," Lewis Mumford, on "Future of American Culture," Arthur Garfield Hays, on the provocative subject, "Future of Civil Rights," and Reinhold Niebuhr on "Future of Morals."

Columbia University will also present for 1951-52 a folk song series including Burl Ives, the Carib Calypsos, Marais & Miranda, the Budapest Spring Quartet, Paganini String Quartet and the Virtuosi di Roma.

$5,500 Limited-Partner Deal B.R.'s Sculpture Pic

Limited partnership, a method generally used for financing legit productions but rarely films, is being employed by Thomas Craven, Jr., to bankroll a picture on sculpture called "Uncommon Clay." Based on a script by Joan E. Elting, the feature was lensed in the studios of six noted American sculptors and is now being edited and scored. Craven is son of the well known art critic and author of art books.

Kitty contributed by three limited partners amounts to $5,500. John Myers is listed as providing $3,300 while Richard R. Davidson and Charles L. Bartels kicked in with $1,100 each. Craven, as a general partner, is to receive 50% of the net profits in addition to $300 for directing the film.

Craven, who is associated with Archer Productions, an indie TV outfit, said in New York last week that the picture is intended primarily for theatrical release. However, a distribution deal is yet to be made. He previously made two shorts on sculpture, "Life of Rodin" and "Composers of Clay."

United Detroit Douses Beefs on Ad Info

Detroit, July 31.

Frequent squawks that theatre advertising often doesn't tell the potential patron enough about the picture being screened to whet his interest are squelched by United Detroit Theatres. This chain's newspaper copy for "King Solomon's Mines" (M-G), "The West Point Story" (WB) and "My Blue Heaven" (20th), among others, featured a capsule "story tip" which briefs the public on what to expect.

Text of "Mines," for example, read: "Three years to film in the savage heart of unexplored Africa, 'King Solomon's Mines' tells a story of primitive savagery, perilous danger and undreamed of adventure. It's Technicolor spectacle and thrills without compare! Greatest wild animal stampede ever filmed."

FIGHT PIX SET

Joe Roberts' 25-minute Joe Walcott-Ezzard Charles championship fight sold to Cardinal Pictures of Toronto for distribution in Canada.

Deal has been made for 16m versions with the Veterans Administration for showings in vet hospitals.

There is positively **! NO LIMIT !**
to the business that can be done at your boxoffice
when you give the public what it wants—*and it wants*

MARTIN and LEWIS

in Paramount's

THAT'S MY BOY

Never in the history of the business has business been better than it is right now! Read these record-breaking reports from the first 5 engagements . . .

AND THIS IS ONLY THE BEGINNING

DEAN MARTIN and JERRY LEWIS in HAL WALLIS' Production "THAT'S MY BOY" and Co-starring RUTH HUSSEY • MARION MARSHALL • POLLY BERGEN with Hugh Sanders • John McIntire • Tom Harmon • And Introducing EDDIE MAYEHOFF • Directed by Hal Walker • Associate Producer, Story and Screenplay — Cy Howard

PHILADELPHIA, PA.—Stanley Theatre—38% above "At War With The Army"

!

ATLANTIC CITY, N. J.—Breaking all records at Warner Theatre—60% above "Welcome Stranger"

!

WILDWOOD, N. J.—Strand Theatre—Breaking an all-time record for 45 years—107% above "Welcome Stranger"

!

SALT LAKE CITY, UTAH—Utah Theatre—Topped all records—50% above "Paleface"

!

PROVO, UTAH—Academy Theatre—60% above "At War With The Army"

!

Paramount

Picture Grosses

DENVER

(Continued from page 9)

"Cattle Drive" (U) and "Hollywood Story" (U), also Aladdin Webber. Fair $8,000. Last week, "Prowler" (U) and "Kentucky Jubilee" (Lip), $8,500.

Rialto (Fox) (878; 40-80) — "Korea Patrol" (UA) and "Cowboy and Prizefighter" (UA). Fair $2,500. Last week, "Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO), same.

Tabor (Fox) (1,967; 40-80) — "Francis To Races" (U) and "Fat Man" (U), also Denver, Esquire. Good $8,000. Last week, "Prince Who Was Thief" (U) and "Danger Zone" (Lip), $9,000.

Webber (Fox) (750; 40-80) — "Cattle Drive" (U) and "Hollywood Story" (U), also Aladdin, Paramount. Nice $3,500. Last week, "Prince Who Was Thief" (U) and "Danger Zone" (Lip), $4,500.

'Prince' 13G, 'Frogmen' $16,000, Big in Toronto

Toronto, July 31.

Heat wave is slowing first-run pace here but "Frogmen" shapes big along with "Prince Who Was a Thief." "Along Great Divide" looms nice while "Francis Goes to Races" looks good.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 693; 694; 35-60)—"Dodge City" (WB) and "Virginia City" (WB) (reissues). Big $14,000. Last week, "Folsom Prison" (WB) and "American Spy" (Mono), $10,000.

Eglinton, Victoria (FP) (1,180; 1,440; 40-80)—"Lost Horizon" (Col) and "Sister Eileen" (Col) (reissues). Oke $8,000. Last week, "Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO), $8,000.

Imperial (FP) (3,373; 40-80) — "Frogmen" (20th). Big $16,000. Last week, "Ft. Worth" (WB), $11,000.

Loew's (Loew) (2,743; 40-70) — "Go for Broke" (M-G) (3d wk). Good $7,500. Last week, $9,500.

Nortown, University (FP) (959; 1,588; 40-80)—"Night Into Morning" (M-G). Oke $10,500. Last week, "Hard, Fast, Beautiful" (RKO), $11,000.

Odeon (Rank) (2,390; 50-90) — "Prince Who Was Thief" (U). Neat $13,000. Last week, "Mask of Avenger" (Col), $10,000.

Shea's (FP) (2,386; 40-60) — "Along Great Divide" (WB). Nice $10,500. Last week, "Dick Turpin's Ride" (Col), $7,500.

Uptown (Loew) (2,743; 40-80)—"Francis To Races" (U). Good $8,000. Last week, "Comin' Round Mountain" (U) (2d wk), $6,000.

MINNEAPOLIS

(Continued from page 8)

"Rich, Young, Pretty" (M-G). Mild $9,500. Last week, "Convict Lake" (20th), $9,500.

RKO-Orpheum (RKO) (2,800; 40-76)—"Francis To Races" (U). Universal apparently has hit the jackpot with this series. Good $8,000. Last week, "Cyrano" (UA), $9,000.

RKO-Pan (RKO) (1,600; 40-76)—"Pickup" (Col) and "The Hoodlum" (UA). Tall $7,000. Last week, "King Kong" (RKO) and "Son of Kong" (RKO) (reissues), okay $5,000.

State (Par) (2,300; 50-76)—"Guy Who Came Back" (20th) and "Robinson-Turpin Fight" (Rep). Fair at $6,500. Last week, "Ft. Worth" (WB), $7,000.

World (Mann) (400; 50-90) — "Teresa" (M-G) (2d wk). Oke $2,000. Last week, $3,000.

KANSAS CITY

(Continued from page 8)

$3,000. Last week, about same. Set for fourth week.

Midland (Loew's) (3,500; 50-69)—"Showboat" (M-G) (3d wk). Continues sock pace through longest engagement at house in months, great $12,000. Stays a fourth. Last week, $14,000.

Missouri (RKO) (2,650; 50-75)—"Two of Kind" (Col) and "Never Trust Gambler" (Col). Slow $7,000. Last week, "Cyrano" (UA) and "Her First Romance" (Col), same.

Paramount (Tri-States) (1,900; 50-69) — "Passage West" (Par). Moderate $7,500. Last week, "Peking Express" (Par), $7,000.

Tower-Uptown-Fairway-Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Secret Convict Lake" (20th). Barely average $15,000. Last week, "Smuggler's Island" (U) and "Katie Did It" (U), $13,000.

'Sirocco' Fair $14,000, St. Loo; 'Moonlight' 12G

St. Louis, July 31.

Biz is spotty here this frame with the mercury climbing near midsummer heights and outdoor competition proving tough. "Sirocco" likely will get the biggest total of the new pix but is only fair at the Fox. "Moonlight Bay" shapes nice at the Missouri with boost from crix plaudits. "Francis to Races" is fine on moveover date at the Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Francis to Races" (U) (m.o.) and "Young As You Feel" (20th). Nice $9,000. Last week, "Prince Was Thief" (U) and "Apache Drums" (U), $11,000.

Fox (F&M) (5,000; 60-75)—"Sirocco" (Col) and "Texas Rangers" (Col). Fair $14,000. Last week, "Last Outpost" (Par) and "Passage West" (Par), $14,500.

Loew's (Loew) (3,172; 50-75)—"Show Boat" (M-G) (3d wk). Big $15,000 following $19,500 second stanza.

Missouri (F&M) (3,500; 60-75)—"On Moonlight Bay" (WB) and "Never Trust Gambler" (Col). Nice $12,000 or near. Last week, "Francis to Races" (U) and "When I Grow Up" (UA), $10,500.

Pageant (St. L. Amus.) (1,000; 50-90)—"Trio" (Par). Good $3,000. Last week, "Kon-Tiki" (RKO) (3d wk), $1,500.

Shady Oak (St. L. Amus.) (800; 50-90)—"Trio" (Par). Good $3,000. Last week, "Kon-Tiki" (RKO) (3d wk), $1,500.

'Francis' Fancy $13,000 Tops Port.; 'Boat' 12G, 2d

Portland, Ore., July 31.

"Show Boat" is still the big draw here this week after racking up a scorching opener. Biz only looks fair at many spots. "Francis Goes To Races" shapes ace newcomer, big at Broadway. "Warpath" is only so-so in two spots.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Francis To Races" (U) and "Timber Fury" (Rep). Big $13,000. Last week, "Prince Was Thief" (U) and "Million Dollar Pursuit" (Rep), $13,000.

Mayfair (Parker) (1,500; 65-90)—"Prince Was Thief" (U) and "Million Dollar Pursuit" (Rep) (m.o.). Fine $5,000. Last week, "Folsom Prison" (WB) and "Rio Grande Patrol" (RKO), $3,400.

Oriental (Evergreen) (2,000; 65-90)—"Warpath" (Par) and "Long Dark Hall" (UA), day-date with Orpheum. So-so $3,500. Last week, "Strangers On Train" (WB) and "Short Grass" (Mono), $4,300.

Orpheum (Evergreen) (1,750; 65-90)—"Warpath" (Par) and "Long Dark Hill" (UA), also Oriental. Fair $6,500 or near. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip) $6,000.

Paramount (Evergreen) (3,400; 65-90)—"Half Angel" (20th) and "Father Takes Air" (Mono). Lean $8,000. Last week, "Strangers On Train" (WB) and "Short Grass" (Mono), $7,800.

United Artists (Parker) (890; 65-90)—"Show Boat" (M-G) (2d wk). Great $12,000. Last week, $16,800.

SEATTLE

(Continued from page 8

Great $13,000. Last week, "Peking Express" (Par) and "Pardon My French" (UA), $9,700 in 10 days.

Liberty (Hamrick) (1,650; 65-90)—"Katie Did It" (U) and "Inheritance" (Indie). Fair $7,000. Last week, "Ft. Worth" (WB) and "Grow Up" (UA), $7,500 in 9 days.

Music Box (Hamrick) (850; 65-90)—"Five" (Col). Good $5,000 in 8 days. Last week, "Robinson-Turpin Fight" (Rep) and "Ran All Way" (UA), $2,600 in 5 days.

Music Hall (Hamrick) (2,200; 65-90) — "Show Boat" (M-G) and "Night Into Morning" (M-G) (2d wk). Terrific $17,500. Last week, $22,500.

Orpheum (Hamrick) (2,600; 65-90)—"Francis To Races" (U) and "In Old Amarillo" (Rep) (2d wk). Nice $8,000. Last week, big $11,800.

Palomar (Sterling) (1,350; 40-70) — "Your In Navy" (20th) and "Goodbye, My Fancy" (WB) (2d runs). Okay $4,000. Last week, "Caruso" (M-G) and "Hollywood Story" (U) (2d runs), $3,800.

Paramount (Evergreen) (3,039; 65-90) — "Frogmen" (20th) and "Scarf" (UA) (2d wk). Down to $8,000. Last week, nice $13,700.

'Francis' Fine $10,000, Buff; 'Moonlight' 13G

Buffalo, July 31.

Biz is on skids generally this week. Despite offish trend, "Francis Goes To Races" at Lafayette and "Moonlight Bay" at Paramount are landing acceptable figures. "Cyrano" also is doing fairly well. "Teresa" is very disappointing at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Teresa" (M-G) and "No Questions Asked" (M-G). Mild $10,000 or less. Last week, "Show Boat" (M-G) (2d wk), solid $17,000 in 9 days.

Paramount (Par) (3,000; 40-70)—"On Moonlight Bay" (WB) and "Korea Patrol" (Col). Good $13,000. Last week, "Ft. Worth" (WB) and "Two Gals, a Guy" (UA), $11,700.

Center (Par) (2,100; 40-70)—"Cyrano" (UA). Fine $8,500. Last week, "Frogmen" (20th) (2d wk), $6,500.

Lafayette (Basil) (3,000; 40-70)—"Francis To Races" (U) and "The Agitator" (U). Nice $10,000 or near. Last week, "Mask of Avenger" (Col) and "Texan Meets Calamity Jane" (Col), $8,500.

Century (20th Cent.) (3,000; 40-70)—"Happy Go Lovely" (RKO) and "Fugitive Lady" (WB). Modest $8,000. Last week, "Hard, Fast, Beautiful" (RKO) and "Casa Manana" (Mono), $7,200.

BOSTON

(Continued from page 9)

Races" (U) and "First Romance" (Col), good $13,000.

Metropolitan (NET) (4,367; 40-85)—"Frogmen" (20th) and "Fugitive Lady" (Rep) (2d wk). Off to about $12,000 after nifty $19,000 for first.

Orpheum (Loew) (3,000; 40-85)—"Show Boat" (M-G) (3d wk). Down to about $11,500 after neat $17,500 for second.

Paramount (NET) (1,700; 40-85)—"On Moonlight Bay" (WB) and "Yukon Manhunt" (Mono). Solid with $14,500. Last week, "Two of a Kind" (Col) and "Hurricane Island" (Col), $9,800.

State (Loew) (3,500; 40-85)—"Show Boat" (M-G) (3d wk). Off to $6,500 following nice $8,000 for second.

Disney Nixes Battle Of 'Alice' on Video

Unique battle of the two "Alice in Wonderland" pix would have been carried to television under a proposal by Souvaine Selective, distributor of the Lou Bunin version of the Lewis Carroll classic.

Souvaine approached the Walt Disney office in N. Y. with the idea of running clips from each of the two films as a feature of a TV program. Disney nixed it.

'Alice' Race

Continued from page 3

far, including Philadelphia, last Friday. Boston on Monday and Washington yesterday. It bows at the Civic, New Orleans tomorrow. The film has been grossing at a fair rate where there's no Disney competition.

In Columbus, O., debut of Disney's film at the Palace was moved up to tomorrow to beat Bunin. It opened at the RKO Memorial, Boston, and the Orpheum, Minneapolis, yesterday.

'Cloak & Dagger'

Continued from page 1

the last several years by the sharp decline in sheet music sales, with a consequent shrinking of the available coin for writers. Although production costs have skyrocketed for publishers here, copy sales have dropped off disastrously, with the No. 1 tunes frequently not selling even 1,000 copies a week.

British writers state they have no intention of driving American or other foreign tunes off the market, even if they could. However, they are insisting on a "fair share" of the playing time in order to support the domestic industry, with particular emphasis on the creative end.

Currently, the British bestseller lists are completely dominated by American tunes. Even tunes such as "With These Hands," which failed to make more than a slight dent in the U.S., have made the grade in England. In fact, "Hands" is currently No. 1. Even the American folk cycle has been gaining ground in England with such tunes as "Mockin' Bird Hill," "Shotgun Boogie" and "Old Smoky."

Films' New Blood

Continued from page 7

Baby" for Monte Proser's short-lived Cafe Theatre in N. Y.

Prefer Youth

In mostly all cases the studio toppers are showing marked preference for youth when they hand over the reins on production and direction to newcomers. Good example of this was the appointment by 20th-Fox topkick Darryl Zanuck of Julian Blaustein as executive producer on the lot, a specially-created post. Blaustein is 38. Walter Mirisch is the new exec producer for Allied Artists and Monogram. He's 29.

There's an abundance of new blood at virtually all the studios, as well as within the ranks of indie film-makers Commenting on this in N. Y. last week, United Artists prexy Arthur B. Krim said exhibs should find much encouragement in the fact that newcomers are bringing new excitement and freshness to the pix field. He specifically referred to Mark Robson and Robert Wise, directors, and the writing-producting-directing team of Clarence Greene and Russell Rouse. They, along with the majority of others new to production and direction, are within the 30-to-40 bracket, age-wise.

Another new writing-producing-directing team are Norman Panama and Melvin Frank. Originally radio gagwriters, the two then turned to film scripting, but now are handling the three-way assignment at M-G, where they recently completed lensing of "Strictly Dishonorable" and "Callaway Went Thataway."

Also at M-G, Robert Thomsen, who's mostly been an actor, writer and director in legit, has been named a full producer. His first was "Behind the Law," starring Walter Pidgeon, Ann Harding and Barry Sullivan.

Upped from Test Director

Don Weis jumped from test director to full director. His first will be "Just This Once" for producer Pandro Berman at Metro. Herman Hoffman, a member of M-G's trailer department, has been elevated to full producer. Roger Edens, who had been in the M-G music department originally, and later became associate producer to Arthur Freed, last week was named full producer.

Martin Rackin, who has written a number of screenplays, now has his first directorial job upcoming. He'll do the next Dean Martin & Jerry Lewis comedy for Hal Wallis. At RKO, actor Vincent Price has been inked to an actor-director pact.

Similarly branching out is actor Mel Ferrer. He's writing and directing under his new deal at RKO. Robert Emmett Dolan, songwriter and director of the musical portions of some pix at Paramount, has been named full director of musicals at the studio. He's now awaiting his first assignment.

Philip and Julius Epstein, who have confined their efforts mostly to writing, have a new deal at Par to write, direct and produce. Joe Pevney, erstwhile actor, has turned director. He called the turns on "The Iron Man," recently completed at Universal with Joel McCrea and Dean Stockwell in the leads. Producer of that same pic was Aaron Rosenberg, formerly an assistant director. Also at U, Richard Morris, who has acted and wrote film material in the past, will write, produce and direct in the future.

Biz Pickup

Continued from page 3

"My Boy" is near a new record at the Denham Theatre, Denver, and similarly is off to a vigorous start at the Stanley, Philadelphia.

Not off at such a soaring pace, but still plenty healthy, are "Francis Goes to the Races" (U), "Strangers on a Train" (WB), "Take Care of My Little Girl" (20th), the general release of "Cyrano de Bergerac" (UA), "Prince Who Was a Thief" (U) and "The Frogmen" (20th).

This marks the sixth successive week that business has shown upbeat signs. Result, of course, has been to enliven the trade's hopes for a more spirited b.o. future.

Majors Hopeful Dipson Verdict Might Snafu Other Trust Suits

Film company execs this week were hopeful that exhibs in the mood for litigation will have a change of heart as result of the distribs' victory in the $5,000,000 antitrust suit instituted by Dipson Theatres of Buffalo.

Dipson case lasted five years and so far has been a total loss for the plaintiff. Theatre outfit charged Warners, Loew's, Paramount, RKO, 20th-Fox, Buffalo Theatres, Inc., and circuit operator Vincent R. McFaul with conspiracy which resulted from Dipson's alleged inability to obtain product.

Suit at first was dismissed by U. S. District Court in Buffalo and an appeal was taken. U. S. Circuit Court of Appeals, in N. Y., last week sustained the lower tribunal's decision, finding lack of evidence supporting the conspiracy charge. Court also said Dipson had fair opportunity to license pix.

While there's still a chance of further appeal to the U. S. Supreme Court, distrib toppers feel the setbacks which Dipson has suffered to date might serve to discourage other theatre ops who have antitrust suits in mind. Verdicts against Dipson could hardly influence theatremen who believe they've been dealt with unfairly and demand relief via the courts. However, the distribs believe their victory over Dipson might do much in the way of causing exhibs who recognize they have weak cases to refrain from the court bouts.

Tenn. TOA May Act Vs. Non-Profit Exemptions

Chattanooga, July 31.

Tennessee Theatre Owners Assn. may do an about-face and take action again the proposed tax bill which would exempt admission taxes on entertainment given by non-profit organizations. TTOA had sidetracked any move against the proposal at its last convention on the grounds that there might be adverse criticism from a public relations standpoint.

A telegram from Council of Motion Picture Organizations in New York to Jay Solomon, TTOA prez, urging mobilization of the unit against the measure on the premise that it opened the door to unfair competition, may cause the switch in policy. Solomon, in a current bulletin to members, recommended that the organization follow the trail of other exhib groups that have registered objections to the measure.

Solomon suggested that members contact their senators and representatives and tell them "you do not believe that people who pay 30c or 40c in your town to go to a show should pay a 20% Federal tax, while others in big cities who pay as much as $5 to $10 to hear grand opera should be exempt from it."

Ringling Tix Ballyhoo 'Greatest Show,' 'Samson'

Minneapolis, July 31.

Cecil B. DeMille has an unusual tieup with the Ringling Bros. Barnum & Bailey circus for his "Samson and Delilah" and his impending "The Greatest Show on Earth."

The back of all reserved-seat tickets and passes are given over to plugs for the two Paramount pictures. "Be sure to see Cecil B. DeMille's 'Samson and Delilah.' Cecil B. DeMille's next attraction is 'The Greatest Show on Earth.' Both Paramount pictures. "Colored by Technicolor," the back of the tickets read.

In small type under the plugs it's also stated on the tickets' backs: "If the Greatest Show on Earth is being photographed at this performance the holder hereof hereby consents to the photographing and recording of his appearance as a spectator in connection therewith."

Peck for Beach Yarn

Hollywood, July 31.

Gregory Peck will star in "The World In His Arms," Rex Beach story which has been gathering dust at Universal-International for several years.

Raoul Walsh will direct, starting in late autumn, when he completes "Glory Alley" at Metro.

Briefs From the Lots

Hollywood, July 31.

Twentieth-Fox assigned **Frank Taylor** to produce "Bloodline," tale of post-Civil War times, recently purchased from **Sy Gomberg**... **Helen Skyeagle, Princess Wynemah** and **Stevie Whiteflower** joined "Warbonnet" cast at Paramount... **Peter D. Baldwin's** minor contract with Paramount approved by Superior court...**Franklin Andreon** will produce "Radar Men From the Moon," serial by **Ron Davidson**, at Columbia...**Harry Danning**, former N. Y. Giants catcher, is technical advisor on "The Pride of St. Louis" at 20th-Fox...**Ellen Corby** plays a pioneer woman in Paramount's "Shane."

Bonnie Lou Williams makes her film debut as Nora Bayes in "I'll See You in My Dreams" at Warners...**Elsa Lanchester** plays Alan Young's wife in "Androcles and the Lion" at RKO...**Percy Kilbride** stars in "The City and Jason Edwards," to be produced by **Leonard Goldstein** at UI, from an original by **Irving Shulman** and **Max Lief**...**Hugo Haas** cast his wife, **Maria Bibikoff**, as a peasant in "Thy Neighbor's Wife."..."The Wild Blue Yonder" is new tag on Republic's "Wings Across the Pacific."...**Richard Crenna** plays **Daffy Dean** in the **Dizzy Dean** story, "Pride of St. Louis," at 20th-Fox.

Van Heflin signed a non-exclusive multiple picture pact with Paramount, starting with his current assignment in "Shane."... **Robert Stack** will costar with **Trevor Howard** in "The Gift Horse," to be filmed in London by Romulus Productions...**Steve Darrell** plays a sheriff in the Pine-Thomas picture, "Green Gold of Nevada,"... **Edward Ludwig** goes to England in September to direct "I Sailed the Seas" for J. Arthur Rank...**Derwin Abrahams** will direct "Ghost Raiders," costarring **Johnny Mack Brown** and **Jimmy Ellison**, for Vincent Fennelly...**Leslie Goodwins** and a camera unit leave for the Far East this week for preliminary shots on **Edmund Grainger's** "Korean Story."

Milton Bren will direct the **Gloria Swanson** starrer, "Three for Bedroom C," based on his own screenplay, with **Edward Alperson** producing...**Anne Baxter's** first picture since the birth of her child will be "Something for the Birds," **Samuel G. Engel** production at 20th-Fox...Metro renewed **Gertrude Fogler's** contract as diction and dramatic coach...**David Bradley** will direct "The Enemy," to be produced by **Richard Goldstone** at Metro...**Murray Lerner** talking a deal with **Cesar Romero** to star in "Dead on Course," to be produced in London by **James Carreras** for Lippert release in this country... First indie production by American Art Films will be "Go South, Young Man," with **Chris Tucker** producing and **John Hedloe** and **Helen Winston** in top roles.

Lindsley Parsons bought "Horsethieves' Hosanna," yarn by **Kenneth Perkins**, and will produce it as "Starlight Canyon," starring **Wayne Morris**, at Monogram ... **Mary Jo Tarola** makes her screen bow opposite **Tim Holt** in "Road Agent" at RKO...**Matthew Rapf** gets his first associate producer credit on "County Line" at Metro ... **Louis Calhern** will costar with **Dorothy McGuire** in "R. S. V. P." at Metro...**Nina Foch** drew the Marie Antoinette role in Metro's "Scaramouche."...**Robert Boon**, former Dutch legit actor, launched his Hollywood career with a key role in Warners' "The Tanks are Coming."...**Patricia Medina** and **Louis Hayward** will team again at Columbia in "Captain Blood Returns."...**Arthur Freed** is rushing Metro's "Huckleberry Finn" for an Aug. 24 start so that **Danny Kaye** will be free to report to **Samuel Goldwyn** Dec. 1 for "Hans Christian Andersen."

George Archainbaud will direct "The Old West," next of the Gene Autry gallopers for Columbia... **Billy Eckstine** joins **Esther Williams** and **Vivian Blaine** in "Skirts Ahoy," to be produced by **Joe Pasternak** at Metro...**Jim Backus** joined the "I Want You" cast on the Goldwyn lot...**Louis King** to Kanab, Utah, to select locations for Warners' "The Lion and the Horse," which he will direct.

Goldwyn Stays FC&B

Samuel Goldwyn this week appointed **Foote, Cone & Belding** as ad agency for his "I Want You," now in production.

It was thought Goldwyn might switch from FC&B, which handled the producer's two releases last year, "Our Very Own" and "Edge of Doom."

WANGER TAKES OVER ON MONO'S 'ALADDIN'

Hollywood, July 31.

Walter Wanger, previously functioning as technical advisor on "Aladdin and His Lamp" at Monogram, has taken complete charge of the production. Switch was made to permit Ben Schwalb to concentrate on preparations for three forthcoming films, "Big Top," "College Crazy" and "Win, Place and Show."

On completion of "Aladdin," costarring Patricia Medina and Johnny Sands, Wanger will produce "Buccaneer of the Barrens" as the first assignment under his producer contract with Allied Artists.

'Message' Films

Continued from page 3

community toppers told him they welcomed message pix in times of peace.

Wartime tension and the psychology of fear, built up by the atom bomb threat, have created a demand for escape entertainment that's had no precedent, DeBra asserted. He added that the public apparently wants screen fare that doesn't require them to think. Community groups have admitted to him that some of the top-money makers and Academy Award winners have been message pix but that they were produced during peacetime. They referred specifically to "Gentleman's Agreement," "Snake Pit," "Best Years of Our Lives," among others.

DeBra's quotes of opinions appear to be somewhat at variance with expressions made at last week's roundtable huddles, sponsored by Council of Motion Picture Organizations, in Hollywood. Exhib comments at the second day of the Coast huddles indicated that the public didn't object to message pictures, but to propaganda films that were light on the entertainment side.

In any event, DeBra said that judging by his talks with femme leaders and motion picture groups around the country, producers would be wise in laying off films with social messages during this tense period.

Anglo Talks

Continued from page 3

Trade. That was followed by a late afternoon meeting with John Edwards, economic secretary to the Treasury. He's deputy for Chancellor of the Exchequer Hugh Gaitskell.

Another meeting with Edwards is slated for tomorrow morning and there is now little doubt that the talks will continue uninterruptedly until conclusion, unless an unforeseen hitch develops. Speedup is encouraging only from a time viewpoint, however. The British have not slackened in their adamancy.

When British did talk, it was in a tone of adamancy, sparked by the serious reversal suffered by Britain in recent months on its balance of trade. An increasing barrage of figures in the past few weeks has made it clear that the government is neither stalling nor seeking an escape when it states that Britain's dollar reserve is back on the skids.

That makes it tough for Joyce O'Hara, John G. McCarthy, James A. Mulvey and Fayette W. Allport, the Yank negotiating team, to take any unmoving attitude of their own. They originally were prepared to ask free convertibility of sterling into dollars. When that apparently became impossible, they reduced their sights to $25,000,000. Current pact, expiring Sept. 30, will give $17,000,000 plus about $4,000,000 in production bonuses.

Best that is expected now is renewal of the present agreement, plus the proferred widening of uses. If the Yanks refuse that, it is anticipated that they'll return home without any pact and just let the present one continue in force. That would permit them to go back in a couple months and make another try, success of which would probably hinge on the British economic situation.

New Ozoner For Chi

Chicago.

Marks & Rosenfield Amusements opened Sunset Drive-In Theatre on the North Side. Same firm also operates the Double Drive-In Theatre on the South Side.

SEE ANGLO-U.S. TALKS IN WINDUP THIS WEEK

London, July 31.

Anticipating that their talks here regarding a new Anglo-U. S. film pact will wind up this week, whether in success or failure, members of the American negotiating team are preparing to leave.

John G. McCarthy, director of the international division of the Motion Picture Assn. of America, is already overdue in Paris to start huddles there on a new Franco-U. S. pact and will leave here within the next few days, if possible. James A. Mulvey, Goldwyn Productions prexy and rep of Society of Independent Motion Picture Producers, is planning to plane out in time to be in his New York office next Monday (6) morning.

Joyce O'Hara, acting prez of the MPAA is also expected to return at once to Washington following the talks, although his plans are somewhat indefinite.

Wallis-Hagen

Continued from page 5

third owned by their former manager, Abner J. Greshler. York produced "At War With the Army," in which they starred.

M&L Cancel Date

Chicago, July 31.

Dean Martin & Jerry Lewis, who are setting a house record at the Chicago Theatre this week, have cancelled the sole remaining date on their current vaude tour and will lay off for several weeks before starting a new film at Paramount. Move was prompted by the team's "physical exhaustion."

Wiped off the Martin & Lewis slate is a booking at the Radio City Theatre, Minneapolis, which was to have started Friday (3). Meanwhile, the team is heading for a terrific $115,000 gross at the Chicago. Take marks a new high for the house despite sultry weather. On screen is Metro's "No Questions Asked."

IA Unions Ask 18% Hike in New Pact With Studios

Hollywood, July 31.

Wage boost to keep up with the increased cost of living is the main issue in the 10-point program of demands presented to the Assn. of Motion Picture Producers by the studio locals of the International Alliance of Theatrical Stage Employees. Unions want a raise of at least 18% and will ask an additional hike if the living cost jumps any higher before Oct. 25, when the current working agreement expires.

Other demands include a pension fund equal to 10% of the gross weekly payroll; a fund to cover health and welfare benefits; holiday pay; three-week vacations after five years of employment; sick leaves and time and a half for Saturday work. First formal negotiations are slated for Oct. 1.

Pay Hike Asked For All-Type Pic Extras

Pay boosts all along the line are demanded by Screen Extras Guild in negotiations for a new working agreement with the major studios. Proposals were submitted to the Producers Assn., as required by law, 90 days before expiration of the old contract, which passes out Oct. 25.

Guild demands increases from $15.56 to $25 daily for general extras, and from $22.23 to $35 daily for dress extras, photographic doubles, dancers, skaters and swimmers. Other major demands are time and a half for Saturday work, paid vacations, old-age pensions and health and welfare fund.

Col's Chi Parley

Columbia opens a five-day national sales convention in Chicago next Monday (6).

Studio and homeoffice execs, division and branch managers, plus Canadian reps, will attend.

Clips From Film Row

CHICAGO

Ben Eisenberg and Irving Mantell, who head the Monogram exchange here, filed voluntary bankruptcy petitions last week for PR Theatre Circuit, of which they are partners. Circuit's four theatres, Paulina, Banner, Royal and Vicker Park, have shuttered, boosting the area closing total to 36.

RKO's Palace Theatre, vaudehouse, will be converted to a legit theatre after its extended-run showing of Disney's "Alice In Wonderland" starting Aug. 3 theatre, which received seven-week ride from Federal Judge Michael Igoe, will change with the entrance of Chi company of "Gentlemen Prefer Blondes."

Anti-trust suit on behalf of O. J. Sullivan, operator of Civic, Crawford, and 64 Drive-In, Muskogee, Okla., was settled out of court. Defendants were Fox-Midwest, Robb-Rawley circuit and major distribs.

Walter E. Heller Co., installment banking firm and United Artists' main supply, reported net profit for first half of 1951 of $660,668 or $1.48 a share, as compared with $595,381 or $1.11 a share for same period last year.

Calo Theatre, which shuttered last week under Arthur Davidson's operation, taken over by the building landlord.

COLUMBUS, O.

Charles L. Mohler, publicist for Hallmark Productions for the past six months, named zone manager of the Kansas-Mo. area. William Copeland, ad-pub exec with the Dyer & Bowman Agency, Columbus, O. for the past nine years, named Hallmark publicity chief.

Miles, Academy, and Rowland-Loon chains here banded together to present 20th-Fox's "The Guy Who Came Back" on a first-run basis in 12 neighborhood houses and drive-ins Sunday (29). Nabe operators have been increasingly active here recently in grabbing off first-run rights.

Martin G. Smith, head of Independent Theatre Owners of Ohio, on the mend following surgery. Expects to be back in office in a week or two.

RKO moved up date for showing of Walt Disney's "Alice in Wonderland" at the Palace here to Aug. 2, after discovering Lou Bunin's puppet version of "Alice" is due at the World, foreign film house, on Aug. 7.

DALLAS

Marvin Godwin and Debbs Reynolds opened the Superior Booking Service here.

Houston Dean and Arthur Sauls newest additions to the staff of the Columbia film exchange here. Dean replaces Jerry Brewster as salesman covering central and west Texas while Sauls replaces Marvin Godwin in the San Antonio area.

Ed. Durham named new manager of Westerner Drive-In at Ft. Worth. He was formerly with J. G. Long circuit at Coleman. C. B. Landrum, former manager, transferred to the Riverside, also in Ft. Worth.

Cornelius Webb named manager of the Majestic here, succeeding Henry Long, who resigned and left show biz. James O. Cherry, city manager of Interstate Theatres, announced the change and appointment of Van Roberts as new manager of suburban Village Theatre, replacing Webb.

Dan Dailey huddled with Dizzy Dean here, by arrangement with 20th-Fox, for discussions anent "Dizzy Dean Story," soon to be filmed. Former hurler, now a TV sportscaster, who makes his home here, will be portrayed on screen by Dailey.

Robert (Bobby) Bixler, former vaude dancer, appointed Paramount's exploitation man for Dallas area.

L. H. Cralker, and his son, Richard, who recently opened the Knox St. Theatre here, inaugurated a new policy of presenting reissues of outstanding films of past seasons.

Free showing of films in Ft. Worth city parks was introduced 28 years ago, and this summer the program is being followed in 18 city parks and schoolgrounds, with schedule set for three spots nightly. Estimated that last year about 275,000 saw the free films.

Resignation of John C. Smith, manager of Metropolitan Theatre in Houston for the past 13 years, has brought about managerial changes in five houses there. Raymond Hay, former manager of Kirby, moves up to replace Smith. John Arnold, skipper of the Yale, succeeds Hay at the Kirby. Preston Huey, head of the Wayside, moves to the Yale. John Ellis shifts from the Blue Bonnet to Wayside. Alvin Guggenheim, assistant manager of Met, has been upped to Wayside manager.

J. J. Hutchinson, operator of the Ken Theatre in Hermleigh, Texas, seriously injured here recently when struck by an auto.

William C. Rau, formerly with Paramount in San Antonio, now booking for the Venus Theatre, Victoria, which is operated by Pete Stollis.

Bob Yancy named manager of the Show Boat Theatre at Texas City, succeeding Shelby Bourne who recently resigned. House is owned by the Long circuit.

MINNEAPOLIS

Walt Disney's "Alice in Wonderland" moved up by RKO-Orpheum to Aug. 2, well ahead of schedule, to forestall European version getting in here ahead.

Bill Elson, one-time VARIETY mugg and now theatre circuit owner, celebrating 25th wedding anni.

United Paramount and all big independent circuits made deals for Republic's Robinson-Turpin fight picture.

"Kon-Tiki" an outstanding grosser in Twin City neighborhood and suburban houses.

Fay Dressell, RKO branch manager, vacationing in northern Minnesota.

"Hidden Room," British picture, got first-run in St. Paul at Grandview, indie nabe house.

Approximately 750 people attending Richfield, suburban theatre, got a drenching when a near-tornado blew off its roof.

ST. LOUIS

A. C. Wooten, co-owner of the Tiger, Columbia, Mo., took over operation of the Vita, Warrenton, Mo., and the Moto-Vu, an ozoner near there from William Zimmerman who will devote his time to operation of his new radio station in Warrenton.

Stuart Morgenstern and Woodrow Schmidt, Pinckneyville, Ill., lighted their new 350-car ozoner near Sparta, Ill.

Screen of the ozoner near Carmi, Ill., operated by B. P. Williams and S. R. Stanley was destroyed when blown down by wind of near-tornado velocity.

Robert Woodley, Metro booker in St. Louis, upped to office manager, vice Harry Hopkins now traveling in the north Missouri and Illinois area.

The Frisina Amus. Co., shuttered its State, Lawrenceville, Ill., while facelifting job is completed.

KANSAS CITY

Theatre biz began approaching normalcy last week, as recovery from the record flood got well under way in the two cities. Kansas City, Mo., water supply was improved enough by Friday (20) so air-conditioning plants, which reuse water, could be resumed. This meant most theatres in the city, especially first-runs. Hence, the restrictive operation lasted only a week. It cut grosses down as much as 60% of average. Estimated it will be another 30 days before effects of flood will disappear.

Fox Midwest Theatres lost a warehouse full of candy and concessions items in the flooded central industrial District of Kansas City, Mo. Some new chairs for the Granada Theatre on the Kansas side also were reported caught in the flood.

Shutting off of air-conditioning and the extremely hot weather which followed the flood sent a flock of biz to the drive-ins.

Parking on streets in downtown Kansas City, Mo., district was forbidden for the flood emergency, and only was relaxed July 23.

Fox Midwest circuit began a new policy of subsequent-runs in its Esquire Theatre, small downtowner. House has been on a policy of first runs and artfilms, with admission top of 65c. Located next to the Tower, it has had a hard time showing a profit consistently. This caused move to subsequent-runs, new admission top being 50c.

As a result of record flood, at least two theatres in this exchange territory may never open again. Fox Midwest found its Webster Theatre, Ottawa, Kans., in such bad shape that the task of reclaiming it looks hopeless. Likely will be abandoned. Early appraisals indicate the Plaza there can be returned to operation but extensive refurbishing will be needed. Dickinson Circuit found its Kaw Theatre, Topeka, nearly damaged beyond repair, and it may not be reopened.

Mike Cullen, Loew's division manager, sits in for Howard Burkhard, Midland Theatre manager, while he is on vacation late August.

GREENSBORO, N. C.

Hal H. Jordan, owner of the Center-View Drive-In, between Dunn and Erwin, moved his residence from Charlotte to Dunn and will direct the operation of the ozoner from there. Jordan is a veteran of 30 years in the film biz.

T. D. "Jack" Robison, with North Carolina Theatres for the past 14 years, named manager of the Carolina Theatre here, succeeding Dan Gattis, transferred to Charlotte.

City councilmen at Thomasville voted unanimously to lift a ban on Sunday film shows which had been in effect since October, 1942. First Sunday showings under the new ordinance were July 29. Action was taken after S. T. Stoker, representing theatre interests, personally appeared before the council with a written request that the law be changed.

BUFFALO

Al Herman, Columbia Pictures salesman, was severely injured when he fell 10 feet through an open shaft at Geltner's Theatre, Silver Creek. He is at Rhinehart Memorial Hospital with possible fractures of the pelvis and hip and face lacerations.

Annual picnic and golf tournament of Variety Club, Tent 7, at Buffalo Automobile Club brought largest crowd in its outing history. Club follows this week with Variety Club Day at Fort Erie (Ont.) running races, Variety Cup race being featured event.

Membership meeting of Motion Picture Theatre Owners resulted in reelection of Harry Berinstein, Jack Read, Menno, Dykstra, Matt Konczakowski, L. J. Behling, and Ray Pashley as directors. Newly elected directors are William Rosenow, Andrew Geltner and Peter Bifarella.

Stricter enforcement of city ordinance pertaining to non-admission of children to theatres is adding to local exhibitor woes.

PITTSBURGH

Irving Frankel, former RKO and ELC salesman here but more recently with United Artists in Washington, returned to Pittsburgh for UA. He takes over sales post vacated by Jon Nocopoulos' shift to Universal. Latter succeeded Carl Reardon when he was elevated to U's New Haven branch managership.

Closed for several months, Grand and Dixie theatres in Carnegie will be reopened in a few weeks by Alex Manant, the owner. Both houses are being modernized and Vincent J. Corso of Star Distributing Agency will book them.

Mike Manos, indie exhibitor leader, signed for three RCA theatre television units. They will be installed in situations over the Manos circuit not yet decided.

BOSTON

Herbert Copelman, general manager of Snider Circuit, accepted chairmanship for exhibs of Metropolitan Boston for forthcoming Red Feather-Community Fund Drive. Benn Rosenwald, resident manager of Metro exchange, is chairman of distribs in local area.

John Kane, salesman at Paramount exchange, upped to salesmanager.

John Feloney, salesmanager for 20th-Fox, upped to assistant to Edward X. Callahan, company's eastern district manager, with headquarters here. Edward X. Callahan, salesman for Western Massachusetts and Rhode Island district, will take over the salesmanager's post.

Stanley Sumner, University Theatre, Cambridge, took over lease of the Paramount, Needham. Formerly a New England Theatres house, it has been shuttered for two months.

Lloyd J. Clark, veepee of Middlesex Amus. Co., recalled to active duty with the Navy. He's a Lt. Commander.

Eddie Klein, of Bay State Film Co., celebrated 60th birthday recently. He has spent 35 years in Hub's film row.

Herman Rifkin, of Rifkin Circuit, off to the Coast.

Million $ Pix

Continued from page 1

when grosses went on the big slide.

Now, in addition to the belief the market will support a few biggies from time to time, a variety of new factors have come to influence further lensing of them. Various of the companies had or still have heavy stacks of frozen earnings abroad which can be put to use in making the top-money product. If the films meet with a minimum of b.o. success, at least there's the consolation that part of the production outlay would not represent an immediate monetary loss since it was not lost in terms of American dollars.

Industry heads also figure business conditions demand a few "colossals" from time to time, since they have the effect of hypoing public interest in the trade generally.

Such an uplift was felt when Par released De Mille's "Samson and Delilah" a couple of years ago. The thought is that any single pic which draws heavy audience response serves to stimulate the entire business.

Actual costs of the upcoming standout productions are difficult to pin down. There's that traditional industry tendency to inflate when producers discuss budgets. But it's clear that there are a good many pix in the multi-million dollar class.

Metro claims "Vadis" was brought in at a negative cost of over $6,000,000. Even if it didn't cost anything like that—it is almost impossible to put a dollar value on the frozen lire Metro used—it still was plenty expensive. It was in production for more than six months on a lavish scale.

Metro's Huge Outlay

A top source told VARIETY this week M-G now has $75,000,000-80,000,000 tied up in unamortized film. This compares with $70,000,000 at the same time last year. There was no breakdown but the figures certainly reflected the high cost of a few specials, particularly "Vadis."

WB's "Hornblower" is another that's hard to figure on cost, since it was made with frozen sterling, the exact equivalent of which in dollars is impossible to state. Warner figure is "over $3,000,000." Gregory Peck and Virginia Mayo are starred.

$4,000,000 for 'Greatest Show'

"Greatest Show on Earth," which has been in various forms of preparation for the past nine years, will top — Paramount sez — $4,000,000 when the final figures are in on negative outlay. At RKO, Howard Hughes is said to be spending almost $3,000,000 on "Jet Pilot," John Wayne starrer now being edited. In all these cases, even if the cost isn't quite as big as the producer claims, it's still plenty large.

"David and Bathsheba," which costars Peck and Susan Hayward, also is said to have been brought in at about $3,000,000. When he was seeking a court restraint on the showing of Lou Bunin's "Alice In Wonderland" last month, Walt Disney told the court his version of the Lewis Carroll classic had cost just short of $3,000,000.

In addition to the close-to-$3,000,000-and-over pix, there also appears a larger number of films in the $2,000,000-and-slightly-over class. An example of this is the report Par has a total of $9,000,000 invested in four of its newest, "Here Comes the Groom" (Bing Crosby and Jane Wyman), "Place in the Sun" (Montgomery Clift and Elizabeth Taylor), "Detective Story" (Kirk Douglas and Eleanor Parker) and the new Bob Hope-Hedy Lamarr comedy which has yet to be titled.

Exhib Panel

Continued from page 3

mite in small towns, was killed with the title 'Two Weeks of Love.'

"In the Minneapolis territory a smart exhibitor in the litle town of Parkers Prairie saw the picture at a screening. When he got ready to show it in his town he tacked on to the trailer a single frame which said simply: 'In the theatre management's opinion the title of this picture is misleading. It is really great, wholesome entertainment. If we had the job of naming it we would have called it 'Papa Buys a Corset.' He did record business with the picture, but it died throughout the territory.

"Regardless of picture content, there are certain words which kill pictures automatically. Love is a wonderful thing, but not in a picture title. Here are a few titles of excellent pictures which did poorly simply because they had titles that scared away Mom, Dad and the kids: 'Love That Brute,' 'Love Happy,' 'Pagan Love Song,' 'Love Letters' and 'Song of Love.'

"The English have a peculiar genius for titles which are boxoffice poison, such as 'Mudlark' and 'Fan.' Title duplication likewise kills off many a good picture. For instance, you will recall Columbia's 'Gunfighters.' Two years later 20th-Fox came out with 'Gunfighter.' Some patrons thought it a reissue. At any rate, the title duplication killed the Fox picture in the public's minds—and the public has a pretty good memory.

"The word 'kiss,' like the word 'love,' is the kiss of death as far as the boxoffice is concerned. You will remember 'Kiss Tomorrow Goodbye,' 'Midnight Kiss' and 'Kiss of Death.' All of them were pretty fair pictures, but the public likes its kissing at home. A new low in titling stupidity was reached when the smart boys thought up 'Kiss the Blood Off My Hands.'

"Some bad titles defy explanation and just a reasonably smart exhibitor can never figure out who thought them up or why. 'I'd Climb the Highest Mountain' is a very good religious picture, but people who would ordinarily be interested in seeing it will never find out what the picture is about from the title, and they stay away in droves. Another example is 'I Can Get It For You Wholesale.' That is a good trick if you can do it, and the title may be all right in New York, but out in the sticks it doesn't mean a thing. Other recent titles, which are murderous boxofficewise, include such dillies as 'Royal Wedding,' 'Madame Bovary' and 'Romance of Rosy Ridge.'

"Whenever a book gets on the bestseller list, somebody or other immediately buys the story and title. That is perfectly all right, but the country is full of people who don't read books, and even though a bestseller reaches a sensational 100,000-copies sale, there are still 140,000,000 people who never heard of it.

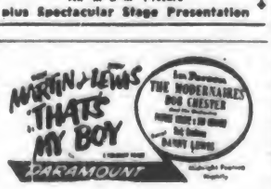
"The aforesaid examples represent only a very small percentage of the very many outstanding pictures which have been produced at great cost and then were killed off by poor titles.

"I should like to have COMPO recommend to the producers that each of them select some 25 experienced theatreowners from throughout the entire country. Big first-run theatres, medium-sized cities, suburban theatres and small towns should be represented. When a producer is getting ready to produce a first-class picture and feels he has a questionable title, he should send the working title, other titles being considered and the story synopsis to this panel of 25 exhibitors, asking for their recommendations or suggestions.

"More often than not, I believe that his panel would come up with a better title than the producer ever thought of. I am sure that exhibitors would welcome this opportunity and all would be glad to render this service to the industry. And I think that this plan would gain millions of extra dollars at the theatres' boxoffice, and that means money for all industry branches."

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SHOW BOAT"
starring
KATHRYN GRAYSON-AVA GARDNER
HOWARD KEEL
Color by TECHNICOLOR
An M-G-M Picture
plus Spectacular Stage Presentation



RADIO STRONG IN VIDEO AREAS

Watch That Monotony

Before it gets out of hand, and there are evidences already of overdoing the same thing, the TV programmers should alert themselves on the looming monotony of (1) panels, (2) quiz shows, and (3) personality hosts or hostesses. It's usually the glam femme, who holds informal "open house" for dropper-inners—about as "informal" as dropping in on Buckingham Palace. This type of show combines both 1 & 2, in more or less degree.

There's room for a few of these, just as the Mr. & Mrs. teams rise or fall on their basic worth. But TV runs the risk of pay-rolling catch-as-catch-can panelists and personalities and killing off the better ones. It would be smart to curb, rather than attempt to cure, before it becomes too late. *Abel.*

Use of Kines Likely Despite Coast Tie; Single Relay, Time Lag as Factors

News that coast-to-coast video networking facilities will be completed by the end of September, does not mean an end to kinescope recordings, according to top program execs of the major TV webs. However, the webs plan as far as possible to transform their Hollywood-originated shows, now seen via kine in the east, to live transmissions from Los Angeles, whereas kines of N. Y. programs for Coast viewing are expected to continue for some time.

CBS-TV presently has the biggest lineup of Hollywood programs fed to the east. These include the Alan Young show, Burns & Allen and the new Lucille Ball-Desi Arnaz package, which is slated as a fall entry under Philip Morris sponsorship aegis. All these, under present plans, will be seen live from coast to coast as soon as the networking relay system is completed. Unlike the other webs, CBS plans no move to Hollywood of any of its top shows now originating in N. Y.

Reason that kines will continue to be utilized for some months to come is based on three factors—the availability of only a single relay channel in either direction at the start; the time differential between N. Y. and L. A., and the number of one and two-station market areas. With only one channel available, web execs point out, all four nets will be forced to share

(Continued on page 36)

Goodyear Takes NBC-TV Spot

Goodyear Tire & Rubber pacted with NBC-TV for the alternate-week, Sunday-night-at-9 hour, which is being vacated by Philco. Latter outfit decided recently to drop out two weeks of every four on its "TV Playhouse" because of budgetary problems.

While final plans have not been set, it's expected that there will be no change in the Sunday night programming picture. "TV Playhouse," produced for NBC by Fred Coe, will continue as a weekly feature, but with Goodyear and Philco now alternating as sponsors. Program is one of the few NBC productions to continue through the summer, and has recently achieved a hefty jump in ratings.

Goodyear presently bankrolls the "Goodyear Revue" Sunday nights on ABC-TV, to which Paul Whiteman is slated to return in the fall as emcee and maestro. What will happen with that program, now that the tire firm has bought into NBC, is problematical. It's believed certain, however, that it will be shifted to another night if Goodyear continues to bankroll it, since the sponsor would be unlikely to have two big-budgeted programs aired on the same evening.

With Goodyear having thus solved its Sunday night problem, NBC has abandoned any plans to attempt moving Robert Montgomery's "Lucky Strike Theatre" into the alternate-week setup with Philco. Montgomery's show will continue on Monday nights, alternating with Tintair's "Somerset Maugham Theatre."

WHOM Inks Sales Execs

Edward R. Redmond and Benjamin E. Botway, formerly with Outdoor Advertising Co., have joined WHOM, Jersey City, as executive sales director and sales manager, respectively.

They start today (Wed.), headquartering in the multi-lingual indie's Gotham offices.

Lineup on NBC-TV Coast Shows In Fall Being Set

Lineup on specifically which NBC-TV shows will originate from Hollywood in the fall is expected to be finalized on the Coast this week, with the arrival of exec veepee Sylvester L. (Pat) Weaver to join the other brass already there. Transcontinental relay is expected to be completed by the end of September, so that the NBC video execs must determine their available studio space, staff enlargements, etc.

Exactly which programs will be shifted from N. Y. to L. A., of course, must depend on availability of the networking facilities. At the start, there's to be only one channel operating in either direction, which must be shared by all four webs. NBC tentatively is planning to move both its Sunday night "Comedy Hour" and Saturday night "All-Star Revue" to the Coast, but whether it can follow through on the plan depends on whether it can gain an allocation on the networking channel for those time slots.

Weaver, who's combining a vacation with his business trip to the Coast, will huddle on such problems with the web's Coast veepee, John West; veepees Fred Wile and Robert W. Sarnoff, who preceded him there, as well as Sam Fuller, exec producer on "All-Star." M. W. (Pete) Barnum, exec producer on "Comedy Hour," was on the Coast several weeks ago, but has returned to the homeoffice. Weaver is expected to be away several weeks.

GENERAL MILLS TO DROP ITS HALF OF CBS' 'FBI'

SRO status on CBS' "FBI in Peace and War" was disrupted again this week, as General Mills decided to drop its quarter-hour segment of the show following the Aug. 23 broadcast. Program is aired Thursday nights from 8 to 8:30.

"FBI" last year had been bankrolled by GM and Procter & Gamble. When P&G checked off its portion, CBS immediately sold the open segment to Wildroot Hair Tonic. Web now must find a bankroller to replace GM in the open half of the program.

'SUPPLEMENT' RAPPED BY NBC

By BERT BRILLER

Pressure from some ad agencies for another radio rate cut by network stations in television markets, and the theory that bankrollers should bypass AM outlets in video areas, are answered by data compiled by NBC. These figures show that a radio network in non-TV areas will reach less than one-third as many radio-only homes as the NBC-AM hookup of 74 stations located in tele areas.

While some spenders and their agencies look to TV as their prime medium with AM in non-tele markets providing supplemental coverage, the NBC analysis attacks this concept as a "TV-cart-before-the-AM-horse" approach. In terms of radio-only homes, if a TV advertiser bought only the 93 NBC radio affiliates outside the range of TV, he would lose a total weekly audience of about 11,300,000 radio-only homes delivered by the 74 NBC stations situated in TV counties.

Additionally, the bankroller would lose a total weekly audience of over 6,600,000 radio-only homes in non-tele areas covered by the NBC stations in TV markets. This is due to the fact that their greater signal radius overlaps into non-tele communities. In sum, the 74 stations in TV counties deliver an unduplicated non-TV audience of 18,000,000 homes.

Seeming Paradox

By contrast, the 93 NBC stations in non-TV communities reach only 5,700,000 homes, less than one-third as much. The reason for this seeming paradox is the greater density of population in the east, where TV is concentrated.

In terms of cost-per-thousand of potential audience (based on a half-hour evening show, with maximum discounts), using the 93 non-tele-area NBC stations would cost 58c per thousand. It's relatively cheaper to use the 74 stations under the shadow of TV, which yield a thousand homes for only 43c. That's even relatively less expensive than using the full NBC web, which has a cost-per-thousand of 44c. And TV's cost-per-thousand is up around $1.83, the AM exponents argue.

NBC radio salesmen, of course, aren't counseling clients to use its 74 affiliates in TV areas at the expense of the full skein. They cite the figures to point up the audience that will be lost by bypassing radio in TV markets, and the low cost of buying this additional circulation.

NBC also indicates that if an advertiser bought every radio sta-

(Continued on page 36)

Magazines Taking To Spot Radio as Hypo To Sales on Newsstands

Magazine publishers are using spot radio in an increasing degree to hypo newsstand sales. Reason is reportedly that the mags, expecting an increase in postal fees that will cut into profits on subscriptions, are seeking more newsstand circulation. They are therefore using mostly metropolitan stations, which beam to areas where there are high newsstand sales.

Curtis Publishing (Ladies Home Journal) has bought into the Mary Margaret McBride co-op on ABC. Outfit is also using "Martha Deane" and "Barbara Welles" shows on WOR, N. Y., among other outlets. Crowell-Collier, for Collier's and Woman's Home Companion, is using John Gambling, Dorothy and Dick Kollmar, "Luncheon at Sardi's" and "At Home With the McCanns," also on WOR. Coronet is also active in the spot field.

AM boys point out that it's a testimonial to the medium when mags, a rival for the advertiser's dollar, spend their coin for it.

NBC Backs Down on Chain-Break Plugs After Affiliate, Station Rep Uproar

Plan cooked up by NBC to sell six-second commercials in its network identification time raised such a storm of protest from station representatives and affiliates last week that the web has shelved the idea.

Network figured that it has 13 seconds in which to give the system tag. It wanted to chop this short, giving a quick "NBC" at conclusion of one show, then running a six-second plug for an advertiser, followed by the web identification and chimes. If the quickie plugs were sold out, 24 times a day, it would have brought the chain around $6,000,000 a year.

Stations and their reps, however, hit the roof, labeling the plan a raid on their lucrative national spot biz. Since they were not consulted on the idea, stations assumed that they were to get no compensation for the six-second spots. Uproar was more vehement than that over NBC's "Operation Tandem," which some affiliates consider another move-in by the chains on their spot biz. Webs are in business to sell programs and time, not spots, the affiliates charged.

Another argument raised against the proposal was that it would have overloaded the hour and half-hour marks with commercials. With a final commercial followed by a hitchhike for the same advertiser, then NBC's new six-second plug, the station break commercial on the local outlet, plus an occasional cowcatcher before the opening commercial for the next program, listeners might be driven away, it was argued.

Affiliates also contended that the plan would result in double spotting, with the possibility that on the network and local levels competitive products might be paired, which could cause frequent rhubarbs.

Tele's Biggest Cast

The tele program with the biggest cast in the world—5,000,000 have already performed in it—is "See Yourself in Television," the show that plays daily in the RCA Exhibition Hall in Radio City, N. Y.

The cuffo electronics exhibition includes a video camera linked to a monitor, so that when visiting firemen step on the well-lit platform they can see themselves in action. The performances, of course, are strictly amateur and aren't beamed beyond the room, but the thespers have come from all corners of the globe. The self-TV show goes on 10 hours daily.

ABC Inks WSMB, United Par Outlet; NBC Gets WDSU

ABC has picked up WSMB, New Orleans, as its affiliate, vice WDSU, which moves over to NBC effective Oct. 4, it was announced yesterday (Tues.) by William Wylie, ABC radio stations department director. Interesting facet is that WSMB is 50% owned by Paramount Gulf Theatres, a subsidiary of United Paramount Theatres (with whom ABC is slated to merge pending FCC approval).

Application was made to FCC to transfer PGT's 50% interest in WSMB to AB-PT when merger is completed.

Both WDSU and WSMB are 5 kw outlets. N. L. Carter, who is partnered with Paramount Gulf, is prez of WSMB and Harold Wheelahan is general manager. Exec veepee of WDSU is Bob Swezey.

ROYAL TO SET FUTURE PLANS AFTER VACATION

John F. Royal, who retires this week as an NBC veepee, takes off for a month's vacation to Mexico and Europe. On his return, he'll finalize several deals now in the works for him to serve as a radio-TV consultant to various firms.

Royal, who at one time managed the Palace Theatre, Cleveland, as an exec with the old Keith-Albee circuit, and later joined NBC to head the net's WGAR, o.&o. outlet in Cleveland, was also the web's first tele veepee. He'll continue his association with NBC as a consultant, in addition to handling work for other organizations.

WARL, in Arlington, Va., Purchased for $115,000

Washington, July 31.

Radio stations WARL and WARL-FM, in suburban Arlington, Va., have been sold for $115,000, subject to FCC approval.

Stations are being purchased by Lou Poller, who operates WPWA, in Chester, Pa.; his brother-in-law, Cy Blumenthal; and William Beatty, an employee of WPWA. Sellers are Frank U. Fletcher, radio attorney, and R. Kilbourne Castell, a D. C. caterer.

WARL, a 1,000-watter on 780 kc, operates from sunrise to sunset and made its advent after World War II. Poller announced that Ray Baker will continue as general manager of the Arlington outlet, and will become a vice president of the new corporation.

Dinah Gets Own NBC Tele Show

Hollywood, July 31.

NBC-TV is near a deal with a sponsor—reportedly Van Camp's Foods—for Dinah Shore to head her own video show. Web's sales toppers are scheduled to meet with the client Thursday (2) and are hopeful of an order for a pair of quarter-hours weekly. Show would probably replace the John Conte "Little Show," which Van Camp's has bankrolled Tuesdays and Thursdays at 7:30 p.m.

Complications which arose because of Jack Smith's unwillingness to move to N. Y. after buying a home here have been dissipated, so the series would originate on the Coast live for feeding to the network. It's expected to preem in November. (Miss Shore will team this fall with Smith for a cross-the-board radio show for Oxydol, which is to be aired on CBS.

Teleshow would have only Miss Shore and an accompanying orch. Series was to have preemed in late August but has been delayed for 13 weeks so that it can be relayed from here to the coast-to-coast cable.

RCA veepee Manie Sacks, who set the deal with Miss Shore, also discussed Hildegarde as an NBC video potential while here last week with veepee Robert W. Sarnoff. Latter will take it up further with exec veepee Sylvester L. (Pat) Weaver, when the latter arrives in Hollywood later this week.

Grillo Named Exec Veepee Of Crosby Enterprises

Hollywood, July 31.

Basil Grillo has been upped to exec veepee of Bing Crosby Enterprises, according to prexy Everett Crosby. Also upped was Charles B. Brown, TV sales chief, who now becomes v.p. in charge of sales.

Crosby is now in N. Y. lining up future operations for the telepix company.

Liberty Net Seen Grabbing New Chi White Sox Three-Year Pact for 375G

Chicago, July 31.

With the revived Chicago White Sox baseball team making a big splash in the American League, bidding on a new three-year pact for the radio rights has been going on hot and heavy. Although the deal still is to be finalized, it looks definite that the Liberty network will grab off the package for $375,000.

If the Liberty deal goes through, it'll be, it's believed, the first instance of the sports network being in exclusive control of a major league baseball package. It points up the growing interest among hinterland stations in diamond programming fare, as well as the eagerness on the part of club owners to get reports of their games fed out to the surrounding territory for advertising purposes.

Since the net must, of course, come up with Chicago coverage, it is expected to tie up with WCFL as the Windy City outlet. The labor-owned station is currently carrying the Sox night games, with WJJD airing the day games.

End of WJJD Tenure

The new pact would mean the end of a 10-year tenure for WJJD's mikes out at Comiskey Park. Indie is a daytime operation and has been farming out the night games. Possibility of WJJD getting the nod over WCFL as the Chi outlet is considered dim, in light of Sox prexy Charles Comiskey's expressed desire that the hometown coverage be confined to a single station.

It's considered highly unlikely that either WJJD or WCFL will top Liberty's offer of $125,000 yearly for a three-year pact. Present contract pegs the price at $75,000 yearly. Fact that the Comiskey front office is smitten with an out-of-town network idea as offered by Liberty for promotion purposes, weighs heavily in the web's favor.

WCFL's arrangement with Liberty, which will be for baseball purposes only, is still in the verbal stage, pending web's inking with the Sox, which may be completed this week.

Present negotiations reveal the Comiskey's revamped thinking on radio coverage. Up to two years ago they banned nighttime airings of home games because of possible harm at the gate, but apparently AM's promotional values have struck home. Sox topper is insisting that both home and road games next year be done live rather than the ticker reports of road games as has been the case on WJJD.

LBS Skeds Upbeat With $3,000,000

Dallas, July 31.

At a meeting of the board of directors of the Liberty Broadcasting System, held here, plans were made to raise $3,000,000 for network improvement, and for the construction of additional studios on the Coast.

Barton R. McLendon, board chairman, announced that the necessary funds would be raised through sale of additional common stock. It wasn't disclosed whether the sale of additional shares would be private or public.

McLendon further said that the financing, in whatever form selected would be done within a month. The LBS web currently has 416 affiliates.

COAST SEEN GETTING LIVE TV WORLD SERIES

Hollywood, July 31.

Glen McDaniel, prexy of the Radio-Television Manufacturers Assn., speaking before an audience of tele set dealers and salesmen, predicted that the Coast will see the World Series this fall on live television.

McDaniel spoke at an event marking sale of the 1,000,000th set in Los Angeles. He said he based his prediction on talks he's had with American Telephone & Telegraph Co. prexy C. F. Craig.

PABST FIGHTS MAY GO LIVE ON COAST IN OCT.

Hollywood, July 31.

Pabst Blue Ribbon fights will be seen live on Coast television after Oct. 3, if CBS can clear time cross-country on relay-cable. Warwick & Legler agency has placed a firm order for the 10 p.m. time in the east (7 p.m. on the Coast) for the brewer, and Cecil Underwood, local head of the agency, is trying to clear time on the Los Angeles-Frisco-San Diego relay hookup.

Warwick due here tomorrow (Wed.) for a first look at the firm's new offices, and huddles with Underwood. Another arrival from the east will be Harry Markson, managing director of the International Boxing Club, which stages the championship bouts in the east. He'll stop over en route to Frisco for the Louis-Brion fight.

3-College Court Series Hypoing WOR-TV Lineup

WOR-TV, N. Y., is strengthening its sports lineup for next winter with college basketball from the gymnasiums of Columbia, Fordham and St. Francis. Station said it is lensing the hoopsters from their home courts because of the current "fixing" scandals and the pressure to take the college fives out of big arenas.

Schedule of 14 basketball games starts Dec. 5 and will be beamed on Wednesday evenings. Last season WOR-TV picked up five fill-in games from the Columbia gym.

TV indie is also building up its boxing card. Thursday evening matches from the Sunnyside Arena and Saturday matches from Ridgewood Grove will be promoted under supervision of Joe McKenna, who also promotes the outlet's Tuesday night bouts from Westchester County Centre. With the station beaming these three cards, it's figured it will be able to attract better pugs.

WOR-TV will have six nights of sports a week, with Monday's International Boxing Club fights from St. Nicholas Arena, the three other evenings of bouts, Wednesday basketball and wrestling from Jamaica on Friday. Until basketball starts in December, station will carry grapplers from Ridgewood on Wednesday.

According to sales topper Pete Maddux, sports nights are almost SRO commercially. Station is selling the main events to one bankroller, with spots inserted into the prelims.

Outlet is also making a pitch to get the Westinghouse college gridcasts on WOR-TV locally, in addition to whatever network carries them nationally and in New York.

ABC-UPT Pulls Out of Bid For Rose Bowl on Theatre Nix; Price May Go to 200G

Hollywood, July 31.

ABC-United Paramount Theatres has withdrawn from bidding for exclusive radio-television rights to Rose Bowl football games for the next three years. Sealed bids are to be opened in Frisco tomorrow (Wed.). Contenders for the year's outstanding sports event will comprise NBC, CBS and KTTV-DuMont. ABC-UPT pulled out when the conference announced that no theatre telecast will be permitted.

Best guess is that the rights for the New Year's Day game will bring around $200,000, although CBS may go beyond this figure by writing off some of the outlay to "color promotion."

GEORGIE PRICE
One of America's Great Entertainers
BOwling Green 9-8420 60 Beaver St. New York City

Kids Up Daytime TV, Reveals ARB

While television broadcasters have confidently expected that they could hold most of their viewing audience during the summer, they have actually increased the number of viewers for morning and early afternoon programs, American Research Bureau survey for the month of July shows a climb in ratings of a number of daytime shows aired before 3 p.m.

ARB (which has NBC and CBS tied for Top 10 honors in July) attributes the surprising hike in daytime ratings to the number of children vacationing from school and watching video for summertime relaxation. Some daytimers, according to the survey, show hikes not only in ratings but in the number of viewers per set over the mid-winter level, with the audience comprising nearly 50% children. According to ARB, this could be the "most interesting TV story of the summer" for both broadcasters and sponsors.

Following is ARB's Top 10 for July, based on a survey of the entire country.

Toast of Town (CBS)	37.5
Philco Playhouse (NBC)	34.1
Talent Scouts (CBS)	33.8
Kraft Theatre (NBC)	31.8
What's My Line (CBS)	31.2
Maugham Theatre (NBC)	29.2
Amos 'n' Andy (CBS)	29.1
Amateur Hour (NBC)	28.9
Westinghouse Thea. (CBS)	28.7
Arena Theatre (NBC)	28.6

New NARTB Prez Fellows Readies Taking to Road To Beat Drums for Radio

Washington, July 31.

National Assn. of Radio-Television Broadcasters new prexy, Harold E. Fellows, will travel the circuit to lend his appearance at each of the organization's 17 district meetings this year, to beat the drums for radio. Fellows feels strongly that the value and impact of the medium are not sufficiently realized, and that a more aggressive selling job is called for.

Starting with the District 4 meeting Aug. 23-24 in Roanoke, Va., Fellows will tour the country with Richard P. Doherty, NARTB's director of Employee-Employer Relations. Two other NARTB staffers, Robert K. Richards, director of public affairs, and Ralph W. Hardy, director of government relations, will alternate at the meetings.

The tour will wind up with the District 3 meeting Nov. 12-13 at Pittsburgh. It will mark Fellows' first official visits to the districts since he assumed the presidency of NARTB June 4.

Presbyterians Set Up Religious Airing Post

New office for religious broadcasting has been created by the national missions board of the Presbyterian Church, and is being headed up by John Groiler, of Ithaca College, N. Y.

Groller will work with ministers and missionaries in helping them use AM and TV more effectively, and will also help bring evangelistic programs to the air.

NARTB Special Committee at Work On Code to Clean Up TV Programs

Washington, July 31.

A special committee of the National Assn. of Radio-Television Broadcasters went to work yesterday (30) to formulate a code to clean up TV programs. Under the chairmanship of Robert D. Swezey, of New Orleans, the television program standards committee organized itself into four sub-committees, which will write standards covering the respective areas of their assignments. These standards will be presented to the whole committee when it meets here again Oct. 2-3.

The sub-committees will be concerned with special programming, advertising and observance problems connected with the adoption of standards. They will inquire into such matters as TV's contribution to education, its responsibility to children, acceptability of program material, decency and decorum, treatment of news and public events, presentation of religion, community programs, controversial issues, and advertising practices.

To assist the committee in its work, NARTB has agreed to investigate the scope within which a nationwide study of "viewers' evaluation of television" can be conducted and to undertake such an inquiry as a continuing project.

It was also agreed that a "reviewing" body shall be set up within NARTB to interpret the standards and advise participating TV stations on day-to-day developments affecting the code.

The committee was formed as a result of a conference of TV broadcasters here in June which authorized NARTB prexy Harold E. Fellows to take steps toward immediate promulgation of standards. Fellows and Thad H. Brown, Jr., NARTB TV director, attended the initial committee meeting.

The subcommittees will be chairmaned by Davidson Taylor, NBC veepee; Harold Hough of WBAP-TV, Fort Worth; Walter J. Damm, WTMJ-TV, Milwaukee; and Paul Raibourn, KTLA, Los Angeles. Each sub-committee will meet next month in pursuing its task.

TV IMPACT FELT IN FRISCO'S PALSY DRIVE

San Francisco, July 31.

Impact of TV as a fund-raising vehicle was dramatized in a 21-hour marathon benefit for cerebral palsy victims last Saturday (28), which drew $160,000, mostly in small dollars-and-cents amounts, largest single contrib being $2,300. While radio was also used, the effective TV programming in the show jointly sponsored by the Union League Club and United Bay Area Cerebral Palsy Assn. highlighted quick continuous reaction from all walks of life. Bay area TV sets number under 200,000.

Money pledges continued throughout the program, with children and others spontaneously appointing selves to scour their neighborhoods for contributions. Mainstays of the event were Vince Francis, Jack Webb, Lee Giroux and Julie London. Tele and radio time were provided by KGO-TV and KGO. Scores of celebrities participated.

Scramble on For Rights to NCAA Fall Football

Scramble for rights to carry the National Collegiate Athletic Assn. football games this fall broke out this week among three of the four major television networks, in the wake of the NCAA's having granted sponsorship rights to Westinghouse Electric. Under the association's coverage plan this year, it's up to Westinghouse now to select the web which will televise all games, and a decision by the bankroller is expected within the next week.

In the running for the video plum are ABC, DuMont and NBC, with CBS having bowed out several weeks ago in line with its decision to confine its football coverage this year to the schedule of nine games it has lined up for colorcasting. Westinghouse will take into consideration such factors as the coverage each net can promise, the price bid being offered by each, etc.

Westinghouse, meanwhile, is lining up the schedule of games it hopes to televise during the 10-week season, but no decision on which games they'll be is expected for some time. After getting the NCAA's approval on the lineup, the sponsor must then negotiate directly with each school involved. Under the plan, games of some 40 college teams will be

(Continued on page 36)

DuMont Names Gallery To Head Sports Setup As Key to Theatre Rivalry

Scramble between theatre television interests and commercial TV broadcasters for rights to top sports events moved into high this week, with the DuMont network's appointment of Tom Gallery, ex-New York Yankees veepee, as chief of a new sports department. It was Gallery who tied down rights to the recent Joe Walcott-Ezzard Charles heavyweight title fight for DuMont and it will be his specific job henceforth to try to snare similar events for DuMont and thus away from theatre-TV.

New DuMont sports chief has already taken another step in that direction by acquiring rights this week to the 18th annual all-star football game, slated for Chicago's Soldiers Field Aug. 17. Admiral Corp. is to sponsor the game on the entire DuMont web, with the College All-Stars playing the Cleveland Browns, 1950 champs of th. National Pro Football League.

Theatremen, meanwhile, reiterated their contention that there can be no basic competition between them and the networks.

(Continued on page 34)

Zenith 1st Half '51 Profit $2,379,797

Chicago, July 31.

Zenith Radio Corp. registered an estimated net profit of $2,379,797 for the first-half of 1951, prexy Eugene F. McDonald, Jr., reported to stockholders last week. Sales during the period totaled $53,007,639.

McDonald declared that production and sales of Zenith's tele sets had been "substantially" curtailed because of the summertime decline and credit restrictions. However, the Zenith topper predicted a pronounced fall upbeat in TV sales. Dealer and distrib tele set inventories are higher than a year ago, but not considered burdensome.

Zenith's AM production is continuing at a "normal" pace.

TWO NAME SINGERS MAY BE ADDED TO 'MUSIC'

ABC-TV's "Stop the Music" may add two name singers to back emcee Bert Parks and singing comedienne Betty Ann Grove. Move is in line with recent hypoing of the airer's production values and budget, with insertion of three outside acts a week.

Marion Morgan leaves after broadcast of Aug. 9 and will make a tour on her own of cities in which "Stop" is beamed. Jimmy Blaine stays on definitely for another month, after which time he may leave. Miss Morgan took over for Estelle Loring when latter left the show last year and Blaine has been with the show since its inception.

Columbus—William T. Wagner, formerly of WIBA here, and of WKOW, Madison, Wis., was named production director of WTVN, Edward Lamb tele-station here. During the war years Wagner worked with the BBC on army programs and with the Armed Forces Network.

AGENCIES DITCH OWN PKGE. PLAN

'Linkletter' Stalled, O'Keefe Blocked As H'wood Unions Fight Over Cameramen

Hollywood, July 31.

Two unions locked in a jurisdictional battle over television cameramen stood each other off for an even break last week. The International Alliance of Theatrical Stage Employees (IATSE) ordered its processors at Consolidated Laboratories to lay off the "Life With Linkletter" kinescope, and the National Assn. of Broadcast Engineers and Technicians won its fight against an IA crew coming into NBC to film a Walter O'Keefe pilot. Other reprisals were expected from IA, whose officers said "we won't take it lying down" when their members were blocked from filming the Linkletter show.

Jurisdictional strife, long expected broke out last week when NABET threatened to strike the whole ABC radio and TV network if IA men were allowed to film the series. Filming was immediately called off and a kine substituted. When IA processors at Consolidated refused to handle the negative and returned it to ABC, Donn Tatum, TV head at Television Center, intimated that the kine may have to be processed out of town, as all union labs in Hollywood are manned by IA members.

Filmcraft's prexy, Isadore Lindenbaum, called off the filming of the O'Keefe show at NBC when NABET again hurled the walkout threat, although its contracts with ABC and NBC carry no-strike clauses. He said he would film the program at a plant outside of NABET's jurisdiction. Lindenbaum said his plan to film the Groucho Marx show in August has not been changed. He added, however, that he was hopeful differences between the two unions will be composed by then. Filmcraft shot the "Bet Your Life" series last season at NBC without protest from NABET.

Meeting of the local chapter of NABET over the weekend reversed a previous decision and will now allow Filmcraft to complete its

(Continued on page 32)

Ford Foundation Preps Educ. Series

Plans are in the works for a series of educational radio and television programs to be produced by the Ford Foundation for airing by commercial broadcasters, as the third phase of the Foundation's recent grant to AM and TV. Philanthropic organization had previously granted $300,000 to the National Assn. of Educational Broadcasters, and another grant to the Iowa State College.

Outfit is presently searching for a top producer to head up its TV-Radio Workshop. Names of legit producer Max Gordon, film producer Walter Wanger and video producer Fred Coe have been mentioned, but no confirmation on these is available. While the NAEB would create programs for use by its own network and the Iowa College would prepare programs for use at the school, the TV-Radio Workshop would make its programs available for broadcast to the mass viewing and listening audience.

General Mills Buys 500 Stations for 'Hymns' Spots

General Mills, for Gold Medal flour, has bought a lineup of 500 stations on a spot basis for "Hymns of All Churches," a plattered stanza. Show, to be beamed 15-minutes, cross-the-board for 52 weeks, will be aired on most outlets of the Keystone and Liberty webs, plus 250 other selected stations.

Agency is Dancer-Fitzgerald-Sample.

New CBS Station-Breaks

Familiar station-break annoucement by CBS staffers that "this is the Columbia Broadcasting System" has passed into limbo with the split-up of the web into separate radio and television branches.

Video announcers will declare henceforth simply that "this is CBS Television," while radio announcers have been instructed to identify the web with "this is the CBS Radio network." Under the new corporate setup, the three branches have been formally tagged as the CBS Radio Division, the CBS Television Division and the CBS Laboratories Division.

$2,000,000 Billings In Sterling Drug MBS 'Ladies' Buy

Sterling Drug last week bought "Ladies Fair" on Mutual, effective Oct. 1. Purchase of five 25-minute periods weekly on MBS, cross-the-board at 11 a.m., will bring about $2,000,000 in gross billings annually to the web. Agency is Dancer-Fitzgerald-Sample.

Bankroller will use the full network, first time it has used the chain in the morning (Sterling also bought AM and TV evening time on ABC). Move is viewed as a plug for the commercial hypo MBS prez Frank White has been giving the chain's before-noon sked, which has brought in American Tobacco, Old Gold, Kraft, Babbitt and Miles Labs.

Mutual also signed Wildroot for a five-minute baseball summary by Stan Lomax, following the afternoon and evening "Games of the Day" over Mutual's 375-outlet diamond hookup on Sundays, via BBD&O. Camel cigarets backs the weekday summaries.

Other new MBS biz includes expansion of Cecil Brown's Saturday eve newscast from five to 10 minutes. Airer is now skedded 7:50-8 p.m. Agency is Needham, Louis & Brorby.

NBC-TV Sees New Source Of Revenue Via Rentals From Its Film Library

NBC-TV, anticipating 1951 as the first profitable year in its history, has discovered an untapped new source of revenue to help the swing into black ink — its film library. Web claims to have the biggest library of newsreel footage in the world, comprising some 10,000,000 feet of film, and is leasing it at a profit to any producer who wants to make use of it.

Library includes negatives of film used on all NBC-TV newsreel shows, sent in by correspondents and stringers throughout the world, as well as by such organizations as the National Assn. of Manufacturers. Web's film department has set up a scale of prices for rental, through which the standard film producers are charged most, producers of pub relations pix get charged slightly less and vidfilm producers pay the least.

NBC naturally retains the negatives on all footage, making up prints for its customers. Web estimates it is now adding film to the library at the rate of 100,000 feet per week and claims the library is now showing a profit for the first time.

Y&R SETS PACE IN INDIES SHIFT

The top ad agencies have virtually abandoned the idea that they must create and control every television program on the air for their clients. New philosophy, which has been in the works for some time, is apparently based on the agencies' realization that they can afford neither the time nor the money for TV's all absorbing program operations. Chief move in the recent switch in basic thinking is Young & Rubicam.

While Y&R naturally doesn't call the turn for the other ad outfits, the fact that it's among the top agencies in video gross billings makes it regarded as a bellwether in the trade. Where it once packaged all its own shows or dealt directly with the networks to the complete exclusion of indie packagers, the agency has practically given up that idea, and is willing to talk business with the indies if they have something good to offer. Switch in Y&R's thinking is reportedly based on its recent TV troubles, which saw it lose the Packard account to Maxon, drop the Phil Baker show after only a single performance on CBS-TV in favor of another, and replace Oscar Levant with Durward Kirby as emcee of "General Electric Guest House" Sunday nights on CBS-TV.

That other major agencies, which once agreed with Y&R's original philosophy, concur in the new line of reasoning is evidenced by J. Walter Thompson taking a similar tack. JWT recently purchased a vidfilm series titled "Foreign Assignment" and produced by Per Scheutz, which it is offering to its clients on a regional sponsorship basis throughout the country. Whether other top agencies will go for similar regional deals is problematical, but the signs are there to show that they're now ready to talk business with indie producers, whether for live or film shows.

Original idea that the agencies had to create shows for their clients was based on two premises —that only in that way could they justify their 15% commission and that, having made the mistake of permitting the networks to assume control of programming in the early days of radio, they must build their own packages to retain program control in TV. Today, however, there is a growing realization that, for an agency with seven or eight video shows in the air, it would be forced to maintain a production and programming staff the size of a major film studio if it were to build programs for each of its clients.

Buying shows from indie producers means that the agencies will be automatically trimming their gross billings, but the savings in overhead will far outbalance whatever loss they sustain in the gross. By packaging their own programs, the agencies added the production costs to the gross and charged their 15% on the total. Now they won't be getting a commission on the production costs of a show, but they also won't have to maintain such tremendous staffs.

Schwimmer, Scott Take Over AVA

Chicago, July 31.

Schwimmer & Scott agency has taken over the American Vitamin Assn. account from Counsellors, which is folding. S&S first became associated with the vitamin operation earlier this spring, servicing the nearly $500,000 AVA radio-TV billings on Chicago stations. AVA's hefty campaigns here and on the Coast make it one of the biggest purchasers of local AM and TV.

S&S is opening a Hollywood branch to handle the Coast business and is slated also to open a New York office. Frank J. Miller, prexy of Counsellors, joins the Chi agency as a veepee. Ken Barton will manage the Coast office.

Combined AM-TV Sales Technique Hypoed at ABC With Sterling Pact

'Goldbergs' Sub

Underscoring Young & Rubicam's new willingness to talk business with indie producers, is the number of indie packages being considered by the web as replacement for "Goldbergs" on CBS-TV this fall.

About a dozen programs are now in the running for the Monday night slot, and several of these are indie offerings. Y&R is scheduled to huddle this week with advertising execs of General Foods and Santa Coffee (GF product which is plugged on the show) to make its recommendations and decide finally on the winner.

Zenith Fights FCC Plan for Chicago Channel to B&K

Washington, July 31.

Zenith Radio Corp., which used Channel 2 in Chicago for its Phonevision tests, protested to the FCC yesterday (30) against its proposal to allocate the channel to the Balaban & Katz station, WBKB, in place of Channel 4. The B&K station is to be sold to CBS for $6,000,000 under the merger of ABC and United Paramount Theatres.

Through its Washington counsel, Wheeler & Wheeler, Zenith contended that because of its long use of the channel for experimental purposes, dating back to 1938, it has "certain inequitable rights the Commission must take into consideration." The FCC proposal to shift Channel 4 in Chicago to Channel 2 in order to work out allocation problems, it said, subjects it to a disadvantage in pursuing its application for a TV station in Chicago. Zenith's application calls for use of Channel 2.

Zenith asserted that B&K "has no vested right to own and operate a TV station in Chicago, particularly as against the demands for an adequate national allocation of TV channels. It has even less rights than Zenith to own and operate a station on Channel 2 in Chicago since B&K has never filed an application for authority to own and operate a station on Channel 2, nor

(Continued on page 32)

Jerry Horwin Bows Out As CBS-TV Story Ed To Go Into Packaging

A clash of personality and authority is resulting in CBS-TV story editor Jerry Horwin bowing out Sept. 1 to go into the TV packaging business, or with an independent vidpix producer. He has bids from both channels.

After a year in the east, selecting some 200 scripts and supervising their preparation, Horwin felt that the authority of other CBS execs was eclipsing his individuality.

As with several other CBSites, Horwin had a deal (which called for an option of two more years) for a "piece" of any new project which he might create, but when he found himself stymied on time or talent he took his gripe to program veepee Hubbell Robinson, Jr. Horwin was brought on from the Coast, where he was prominent in pictures both as a writer and talent coordinator, by Charles M. Underhill, who incidentally is switching from CBS to ABC-TV.

Horwin is currently on vacation, but will resolve his plans when he gets back. Robinson meantime has asked him to stay on until Sept. 1.

ABC is developing a combined operations technique which is selling bankrollers on using its AM and TV webs jointly. That's pointed up in the chain's inking last week of Sterling Drug, which will bankroll "Mystery Theatre" on ABC (Wednesdays at 8 p.m.) and on ABC-TV (Fridays at 8 p.m.). Previous week the skein signed Bristol-Myers for AM and TV editions of "Mr. District Attorney," in addition to the AM version of "Break the Bank."

In both instances, the selling was done by web prexy Bob Kintner, TV sales veepee Fred Thrower and AM sales veepee Charles Ayres, making the combined pitch. Selling both AM and TV media at the same time to one backer permits some realistic "giving a little here and taking a little there," as one exec says, that averages out to the web's and client's mutual advantage.

In bringing over two relatively heavy spenders (Sterling has a half-dozen AM shows), ABC expects to have bellwethers that may bring in other accounts from the drug field (among the top three industries purchasing radio and tele time). Additionally, their pacting strengthens ABC's program lineups in a manner that the web figures will ease the inking of other advertisers for adjacent or nearby periods.

Reverse of the coin is a weakening of CBS' Tuesday evening sked with loss of "Mystery Theatre," which Columbia had at 8 p.m. With a rating around 11.0, "Mystery" had been a strong point in CBS' lineup for Tuesday. "Mr. D. A." had also been a strong factor in NBC's Wednesday evening layout, with an 11.8 Nielsen in April following Groucho Marx's 12.2.

With "Mr. D. A." taking the 9:30 p.m. Friday spot, ABC hasn't yet decided what it will do with "The Sheriff." Latter show, currently sponsored for eight weeks by American Chicle as part of ABC's "Pyramid Plan," may be dropped. Web will have to find another show to insert in "Pyramid," which will probably be skedded in the Thursday 8 p.m. slot.

Agency for Sterling is Dancer-Fitzgerald-Sample. "Mystery" will start either Sept. 19 or Oct. 3.

CBS-TV Prepping Video 'Hear It'

CBS-TV will strike out on a new tangent of television documentary presentation this fall, with a video version of its "Hear It Now" radio series. To be titled "See It Now," the package will be produced for TV by the same team which handles the radio show, Edward R. Murrow and Fred Friendly.

Web plans to follow the same basic format for the TV show that was originated for radio, except to use film in place of the tape recordings used on AM. Film will be edited and wrapped up into a weekly half-hour presentation, covering in documentary fashion the top news of the week in all phases. Where the AM version will return in the fall to its Friday night at 9 slot, no time period has yet been decided on for TV.

CBS-TV programming veepee Hubbell Robinson, Jr., is huddling with Murrow and Friendly this week, to determine how hefty a budget the show will carry, and the size of the camera crew necessary for its presentation.

NABET Asks WBIG Vote

Greensboro, N. C., July 31.

The National Assn. of Broadcasting Engineers and Technicians (CIO) has asked for an election for five staff announcers of the North Carolina Broadcasting Co.'s station, WBIG.

Petition has been filed with the National Relations Board's state office.

SAMMY KAYE SHOW
With Barbara Benson, others
Producer-director: Coby Ruskin
30 Mins.; Sat., 7 p.m.
LISTERINE
CBS-TV, from New York

Sammy Kaye's contribution to summertime teevee is a so-so entry. To give the frame some juice, the maestro reprises his long-successful "so you want to lead a band" gimmick. As viewed at the preem show (28), it was of the common garden variety. Kaye had three audience-drawn youngsters (two girls and a boy) fronting the orch for brief baton-waving. Each contestant got fore-and-aft interviewing by the batoneer, who elicited dull answers from dull questions as to residence, schooling, etc. Audience mitting decided the winner. In the middle there was a hunting scene for comedy relief. A tune played as background therein came up for spotting at finish. Through all of it, Kaye seemed patronizing, with a tendency for poking fun at contestants.

Barbara Benson, a coloratura soprano, gave a nifty rendering of "Italian Street Song." It was the topper of the show. Orch worked over "Wang Wang Blues" okay, with a male trio on lyrics. Saxophonist-vocalist was also in there pretty well with "Come-on-a My House."

Winner received a Sylvania TV receiver and becomes guest of Kaye at his Astor Hotel location. The plugs for toothpaste and toothbrush, set in a drugstore, were overlong and silly.

THE MUG AND GENE SHOW
With Margaret (Mug) Richardson, Gene Klavan, guests
Producer: Miss Richardson
Director: Charles Hill
15 Mins.; Wed., 10:45 p.m.
OLD DOMINION MOTORS
WTOP-TV, Washington

The debut of Margaret (Mug) Richardson in her own show, after being somewhat in the background for 16 years as Arthur Godfrey's "Girl Friday," was such a momentous event that most of the time of the initial program was taken up in reading congratulatory telegrams and getting over the hurdle of the first appearance. But enough of a hint was given of the format to suggest that the ingredients are here for a show which gives promise of developing a loyal following in the community. As to its network potential, it is too early to tell.

This is primarily a personality show, with guests airing their pet peeves about Washington. There was time only for one guest on the opening program, and he complained about girls in the Capital chasing him. With such surefire gags, the "Mug and Gene Show" should not want for audience appeal. And Washington should provide plenty of material — and guests.

Miss Richardson radiates a warm personality on the TV screen and gives promise of becoming a local favorite. Her sidekick, Gene Klavan, has already developed a strong following through his after-midnight antics on WTOP. He handles himself easily on TV and teams nicely with Mug.

Commercials on the show were deft and painless. *Jack.*

HOW DOES YOUR GARDEN GROW?
With John Ott
Producer: George Heinemann
Director: Lyn King
30 Mins.; Sun., 4 p.m. CDT
Sustaining
NBC-TV, from Chicago

Except for the rabid gardening fans, there's not much of interest in this hiatus throwaway. Its appeal is too limited, and what little happens during the half-hour is spread too thin to provide any significant divertissement as network fare.

Show is a one-man operation, with John Ott demonstrating home gardening techniques and displaying his time-lapse photography. The strongest spots on the preem were the films of the time-lapse lensing, which provided some tricky shots of the actual blossoming of various flowers. Trick apparently is accomplished by spot shooting of the flowers' growth, with the final film given a fast projection. Idea makes for some neat effects.

Balance of the show, with Ott working before a table in a small but attractive set, moved at an overly-leisurely pace. Ott evidenced a friendly but somewhat uneasy manner with this first assignment. Subject matter on this segment was gladioli, with gabber offering a brief historical background on the flowers, their care and treatment, and finally, how to use them as table displays. A film was used to demonstrate the proper planting and treatment of the glads.

Despite the show's inherent weaknesses, it was effectively produced to get the maximum benefits from a lukewarm idea. *Dave.*

STAR OF THE FAMILY
With Peter Lind Hayes, Mary Healy; Beatrice Kraft Dancers, Red Buttons, Mimi Benzell, guests; Carl Hoff, music; Frank Waldecker, announcer
Producer-director: Norman Frank
Writer: Adrian Spies
30 Mins.; Sun., 6:30 p.m.
RONSON
CBS-TV, from New York
(Grey)

Music Corp. of America package, which last year had been backed by Nash with Morton Downey as emcee, has picked up interest in its new edition, with Peter Lind Hayes and Mary Healy taking over the reins for Ronson lighters.

Basic format remains the same, with uncles, cousins, husbands, ect., gabbing about little-known aspects of the "stars of their families," as peg on which a vaudeo stanza is hung. However, more time is given to the Hayes-Healy husband-wife team to perform on their own, and on opener (29) they did a creditable job.

Duo opened with a fair vocalization of "Getting to Know You," but registered solidly with their burlesques of Nelson Eddy, Jeanette MacDonald, Russell Nype, Ethel Merman, Judy Holliday and Mario Lanza—which they've done before on tele, but which stand up under repetition.

The Hayes-Healy clowning with the interviewees came over well. However, in spots their humor tended to cramp the style of the non-pro guests, putting the latter in the position of having to compete with the pair to get their human interest yarns across. A more relaxed pace here would help the feeling of intimacy.

Talent on the preem Sunday (29) included the Beatrice Kraft Dancers in a clicko jazzed-up oriental number; Mimi Benzell, who neatly warbled "Granada"; and Red Buttons, who did an amusing comedy monolog on his public school autograph book.

Production was good, with varied camera angling that got away from the straight frontal shooting on most vaudeos. Sets neatly dressed up the Kraft and Benzell turns. Orch batoned by Carl Hoff lent a slick fusical assist.

Commercials were highly effective, although the lead-in to the first was awkward. Ronson lighters were nicely displayed, the various models being played in miniature room settings that pointed up their lines. *Bril.*

Tele Follow-Up

NBC-TV's "Philco Playhouse" turned to television itself for the theme of its drama Sunday night (29) and, if the show wasn't as good as any Philco has ever presented, it certainly topped anything staged during the current summer season. An original yarn by Thomas W. Phipps titled "Television Story," it was a tense, tightly-written and always credible story about a famed middleaged Hollywood actor who came to N. Y. to break into TV.

He had a young wife, fresh out of dramatic school and summer stock, who was playing him to break into the TV bigtime herself. Although he was heavily in demand, he refused to work unless she was also given a part, and since she worked under a no-talent handicap, word got out among the networks and agencies and both were put on the blacklist. Denouement, which saw the scheming wife drop the actor and his finally letting her in on the facts of life, was a touching and perfectly believable scene.

Sidney Blackmer, as the thesp, turned in a fine performance, underplaying his role to the extent that he actually could have won the Oscar he supposedly had in the play. Gaby Rodgers, as the young wife, had a tendency to shout her lines, but her delineation of the conniving witch was well-handled, nonetheless, particularly in the finale. Walter Brooke scored as the top TV producer, who wanted to work with Blackmer but finally blew up at the young wife. Fine work of the three leads and the small supporting cast reflected the skillful supervision of producer Fred Coe and director Ira Skutch.

Neatly-scripted adaptation by Phipps and Robert W. Shackleton permitted Coe and Skutch to take viewers behind the scenes of a major video dramatic program. Scenes at rehearsal and during show-time caught the full, hectic flavor of the medium and underscored the tense moments inside the studio as the cast and crew wait for a show to take the air.

CASEY ALLEN
Announcer—Narrator
"THE FIRST HUNDRED YEARS"
SUsquehanna 7-5400

ROOTIE KAZOOTIE
With Todd Russell, John Schoepperle
Director: Dwight Hemion
Writer: Steve Carlin
15 Mins., Mon.-thru-Fri., 6 p.m.
COCA-COLA
WNBT, N. Y.
(Arnold Cohan)

This cross-the-board, quarter-hour entry shapes up as weak kiddie fare at best. Using the same characters and format as it did when it had a 30-minute slotting, show will probably hold on to the steadies it has won, but it's doubtful if it will attract any new kid viewers.

Rootie Kazootie, a puppet, emceed the activities of the club named in his honor. Puppet's face and voice are appealing but assortment of patter, games and quizzes tend to be on the dull side. Todd Russell, a likeable singing personality, lifted session caught (26), assisting Rootie in the gab and song departments. John Schoepperle helped a bit as a mute character called Mr. Deetle-Dootle. On the whole, however, the stanza had minimum appeal even for the tot bracket.

The Coca-Cola spiels were done in good taste, but came on too often for such a short session.

HISTORY IN YOUR HANDS
With Charles F. McCarthy; Charles Eberstadt, Jules Sindic, Nathaniel E. Stein, guests
Producer: Steve Krantz
Director: Bill Harbach
30 Mins.; Sun., 12:45 p.m.
Sustaining
WNBT, New York

Educational airer does a neat job in dishing up history palatably. Produced in cooperation with the National Society of Autograph Collectors (not the stagedoor variety, but those who know their historical documents), program gets a new slant on study of the past by presenting history through its raw materials—pictures, papers, writings, memorabilia, etc.

On the preem Sunday (29) the subject was Lincoln. Emcee Charles F. McCarthy had as guests three authorities on Lincolniana, Charles Eberstadt, Jules Sindic and Nathaniel E. Stein. Background was set with a short biog of the Emancipator, narrated by McCarthy against a set of excellent drawings of scenes from Lincoln's life.

Trio of experts then exhibited items from their collections: a check for $5 the President made out to "Lucy (Colored Woman)"; a playbill for Ford's Theatre for the fateful evening when Lincoln was shot; the telegram to Gen. Grant informing him of the assassination; an undertaker's permit to remove Lincoln's body from New York; the last photo made of a fatigued Honest Abe, etc.

The exhibits were interesting and revealing, jumping-off points for anecdotes and sidelights on history. Guests were informed and generally articulate, although there was some tentative shuffling to get the exhibits in order and in position for closeups.

Windup, which can give some deeper and current significance to the series, consisted of quizzing the panel on how Lincoln would think on certain present-day problems—social security, prohibition, the United Nations. Experts' views were followed by pertinent quotes from Lincoln's speeches. Finale was a reading of the Gettysburg address against a shot of the manuscript. *Bril.*

Detroit—WXYZ-TV is adding a new, air-conditioned and completely equipped studio to existing facilities. The new studio will be in operation about the middle of September.

ART FORD SHOW
With Freddie Robbins, Johnny Syms, Hal Moore; Eileen Barton, guest vocalist; Archie Koty Trio, music
Producer: Ray Buffum
Director: Jac Hein
30 Mins.; Sat., 7:30 p.m.
Sustaining
NBC-TV, from New York

Art Ford, the WNEW, N. Y., disk jockey, is no stranger to television. This one, called "Art Ford and the Disk Jockeys of America," which takes the time vacated by "One Man's Family," was a pleasant kind of deejay journey at opening (28). Ford, an able fellow in the emcee department, is packaging this himself.

The format hinges around a panel of three jockeys engaged in a guessing game. The jocks on preem were Freddie Robbins, WINS, N. Y.; Johnny Syms, of Brazil, and Hal Moore, KYW, Philadelphia. Each week there's a guest chirper, and preem had Eileen Barton.

A gal (Arlene Cunningham) spun platters and the jocks supplyed the answers. For instance, him personalities were heard on vocals (Ezio Pinza, Alice Faye & Phil Harris, and Gloria Swanson). The identities were anything but obvious. Even more difficult were names of composers via their waxings (Tchalkovsky, the late former v.p. Charles G. Dawes, Vincent Youmans; in last-named, one jock also guessed that tune was played by Benny Goodman Sextet and had Irving Caesar lyrics). Theme songs came a little easier—Wayne King's "The Waltz You Saved for Me," Three Suns' "Twilight Time" and Sammy Kaye's "Kaye's Melody."

Another interesting section was based on classical tunes with their modern adaptations. The pairings were "Music, Music, Music"-"Put Another Nickel In"; "Polonaise"-"Till the End of Time," and "Chansonette"-"Donkey Serenade." Ford got started on tabbing unusual instrumentation, which gave promise of rich trimmings, but time didn't allow. However, it seems worthy of development, and could be expanded into identification of instruments in general, both solo and grouped. The one weakness overall was an occasional loudness of recordings that covered some of the conversation.

Miss Barton's entry was her trademarked "If I Knew You Were Coming," delivered charmingly. A kitchen setting dressed the item, and chirper broke out with a huge cake that was pieced out to the deejays. The three spinners gave "sample commercials"—on U. S. Bonds.

Color TV Followup

Second look at CBS-TV's color pickup of the races from Monmouth Park, N. J., last Saturday (28) revealed that the web has licked virtually all the problems which plagued it on the initial coverage attempt three weeks ago. Where the colors on the preem, which represented the web's first attempt at a remote color pickup of a sports event, faltered because of consistent breakdowns of the hues, the colors in last Saturday's presentation were true and accurate. Cloudy weather had no effect on the color and was probably a help, since the cameras were able to depict more graphically the muddy track, muddy jockeys, etc.

Viewed on a receiver at the CBS homeoffice, the colors showed a tendency at times to overdo the blues and greens, but in light of their general excellence, that was a minor point. As before, the addition of color to the race pickups proved a real boon, making distinguishable the jockeys' silks clear around the track and underscoring the brightness of the bugler's hunting jacket, the multicolored clothes of the fans, etc.

Different tints of the pari-mutuel tickets, torn up and tossed to the ground by losing bettors, were even distinguishable. CBS claimed at the start that the disappointing aspects of the opener were based on the fact that the crew had no time to field-test the equipment. Saturday's show proved the argument was correct.

Robin Chandler, who has her own daytime TV show on CBS, handled the between-races interviews at the Clubhouse, and while fashion experts might not have appreciated the contrast of that orchid-hued dress with her reddish hair and skin coloring, it certainly pointed up the factuality of the color information transmitted. Now that CBS has apparently mastered the technique of transmitting color from a remote location, its upcoming schedule of nine college football games slated for color TV should be eagerly anticipated by the fans who might have color receivers available.

STRAW HAT MATINEE
With Mel Martin, Rosemary Olberding, emcees; Marian Spellman, Ernie Lee, Lee Jones, Log Jammers, Pine Mountain Boys, others
Producers-directors: Robert Gilbert, Charles Vaughn
60 Mins.; Mon.-thru-Fri., 4 p.m.
NBC-TV, from Cincinnati

"Straw Hat Matinee," a summer filler for the "Kate Smith Show," aired from WLW-T, adds up to a 60-minute hodgepodge of songs, hillbilly rhyhms, quizzes and a fashion demonstration. Emcee Mel Martin, assisted by Rosemary Olberding, tried to hold it together but didn't have much success on Thursday's (26) session, when some 12 plugs for everything from spaghetti to forest fires broke up the continuity.

Across-the-board airer comes off somewhat better when considered in individual 15-minute segments. Each of these sections are more or less purposely self-integrated, apparently on the thought that affiliated stations could tap them at will. But when scrutinized as a whole, "Matinee" becomes rather wearing on the viewer.

Show is unreeled in an informal atmosphere on the back porch of Martin and Miss Olberding. Much of the accent is on things bucolic, perhaps too much so in view of the fact that most TV sets are in densely populated metropolitan areas. Rural motif is supplied principally by the Log Jammers and the Pine Mountain Boys, who dished out hillbilly tunes while Lee Jones contribbed some yodeling.

A welcome change of pace was Marian Spellman's warbling of "Lover" and "Through the Years." First tune was embellished with a floral background that nicely set off the soprano's strapless gown. Other number also benefited through good production accoutrements.

There's a brief "garden quiz" in which Martin and his femme aide ply studio guests with innocuous questions. This sequence could be an interesting one, but as it now stands the interval adds little to the show. When half the plugs are deleted, more sophistication and imagination are in evidence and a little more emphasis is placed on fashion, "Matinee" will gain more afternoon viewers. *Gilb.*

CIRCLE KEYL RANCH
With Del Dunbar, Giese Family (4), Hi Smith, Cousin Robert
Producer-director: Bill Robb
30 Mins.; Thurs., 7 p.m., CST
KEYL, San Antonio

Del Dunbar, local radio cowboy singer, makes the transition to television very well, and promises to become a TV personality in his own right. His easy-going style, singing and story-telling make him a good bet for films.

The entire program has a western theme and promises to be ideal for the summer months.

The Giese family, comprising Jimmy, Bob, Hal and Jacqueline, and Hi Smith alternate at the vibraharp and piano. The group has an easy style, which is hard to beat as western music goes.

Roland Robert Laman, Jr., known as Cousin Robert, adds just the right touch of comedy to the series. He has a good foil in Jimmy Giese. Session is just on long enough to spice the program.

Guest artists are presented from time to time. Set is in keeping with the theme of the program. There are some neat camera angles and lighting, especially the campfire effect when Dunbar spins his story. There is also a hymn sung by the Giese family, which is a feature of each telecast.

Program is smartly-paced and shows time and effort in scripting and production. *Andy.*

TODAY'S HEADLINES
With Bill Ingram
Writer-producer-director: Ingram
TWIN CITY FORD DEALERS
KSTP-TV, Mpls.

Comparing favorably with such network news shows as "News Caravan," this locally-produced airer boasts a highly meritorious setup.

Utilizing staffer Bill Ingram's recital and some analysis of news happenings, national and local, punctuated by interesting still and telephoto motion shots to illustrate the news, or some of its angles, the show is consistently entertaining, as well as informative and occasionally instructive.

Sitting behind a table with maps behind him, Ingram is a good-looking chap whose voice and diction leave nothing to be desired, and whose wise choice of news events and illustrative filmage and the concise wordage employed to tell about them, help to explain the program's popularity. He reads from notes, but not too obtrusively.

Interesting film shots are used to take the curse off commercials, which are not too numerous or too long. *Rees.*

BLUEPRINT FOR VIDPIC PRICES

Fringe Area Viewers Chief Gainers As 3-Yr. FCC Freeze Begins to Crack

Washington, July 31.

The three-year-old TV freeze began to crack last week, when the FCC opened the gate to applications from existing stations for maximum power under their specific authorizations. The move is expected to result in increased coverage in many areas and possibly in new markets for sets.

It is expected that about one-third of the existing 107 stations will be eligible for higher power. This will provide, according to the Commission's order, "for a better service to the public" and put stations on a more nearly equal basis from the standpoint of coverage, "a condition which would contribute materially to the healthy development of the new television industry."

The principal benefit from the FCC action will accrue to fringe area viewers, who will get clearer pictures when maximum power is installed. It is also likely that many people just outside the range of reception will be brought in.

The "partial" lifting of the freeze was made possible by the recent action of the Commission in upholding the legality of its TV allocation plan. Previously, the agency announced it could not go ahead with its plan to permit expansion of station facilities because of the legality question.

A further thawing of the freeze is expected in a few weeks with the acceptance of station applications in Hawaii, Alaska, Puerto Rico and Virgin Islands. However, judging by the scarcity of applications from these areas, it is unlikely that there will be any rush to start stations in the territories.

The Commission issued its station expansion order immediately after cancelling its plans for hearings on its city-by-city TV allocations.

(Continued on page 34)

Hennock FCC Post Bid to E. H. Merrill

Washington, July 31.

It was reported here yesterday (30) that Eugene H. Merrill, director of the materials division of the Defense Production Administration, has been offered the job of FCC Commissioner to succeed Frieda Hennock, who has been nominated for a Federal judgeship in New York.

Merrill's appointment is said to have been cleared by the Democratic National Committee, but it is not known whether he will accept the post. He is regarded as an excellent choice to fill the vacancy on the Commission.

At one time with the Utah Power Commission, Merrill, 44, has had an extensive communications background. During the war he performed important engineering assignments with Armed Forces Communications and later directed the denazification and restoration of communications in the U. S. zone in Western Germany.

Meanwhile, the Senate Judiciary Committee, which is considering Miss Hennock's nomination, has failed to schedule hearings to receive testimony on opposition to the appointment. Both the American Bar Assn. and the New York Bar Assn. have protested the appointment and have asked to be heard.

'Juvenile Jury' May Wind Up on CBS-TV in Autumn

"Juvenile Jury," which has had a lengthy but sporadic existence on television, may wind up this fall on CBS-TV. Web has offered the show's onwers two-year non-cancellable deal but NBC-TV, which is offering more coin on a shorter-term basis, is also in the running.

"Jury," which preemed originally on radio, is a Jack Barry-Dan Enright package.

Twin-City Doubling

Minneapolis, July 31.

Randy Merriman, KSTP-TV staffer, has been engaged to pinchhit for Warren Hull on the latter's CBS TV network show, "Strike It Rich," while the latter vacations next month.

The "Strike It Rich" show reaches here on a competing TV station, WTCN. Thus, for a while, the Twin City area will be seeing a KSTP personality on a rival station, WTCN.

AM-TV Directors Rap 'Kickbacks' In Board Meet

Annual meeting of the Radio-Television Directors Guild national board in New York last week moved to hold all future collective bargaining negotiations with networks on a national basis and passed a resolution condemning "kickback" or recapture clauses.

Prexy Dick Mack, of Hollywood, pointed out that the 19 delegates met for four days instead of three as planned, and that the exec committee met for an additional two days, as signs of extensive plans in the works. Budget has been upped, enabling more national projects to be launched.

RTDG move to negotiate web pacts nationally is a departure from previous practice of bargaining locally. Cross-country negotiations, Mack said, will eliminate duplication and waste for both the chains and the locals. In the six cities where the Guild is active, most pacts expire in May, 1952.

Resolution attacking "recapture" clauses hits the practice under which staff directors who work on commercial airers take a deduction in their pay, rather than getting the same fee a freelancer would get plus their full base salary. Board

(Continued on page 34)

ABC Hypoing Ayem TV Via WAAM (Balto) Pgms.; Moses, Ex-GAC, Produces

ABC-TV is wrapping up a deal by which it will expand its network operations into the 10 a.m. to 12 noon period with 90 minutes of programming from WAAM, Baltimore. The Maryland originations are being packaged by John Moses, a former AM-TV topper of General Artists Corp., who leaves GAC on Friday (3) to set up his own packaging outfit.

Although the deal is not completely set and times aren't fixed, the hour and a half from WAAM will include a 30-minute hillbilly stanza, "Lazy H Ranch"; a 15-minute soaper, and 45 minutes of a variety-audience participationer. Soaper may be "House We Live In," an original series which Moses has packaged, but another property may be substituted at a bankroller's request, if the sponsor has an established radio serial he wants to bring into tele.

Price on the "Lazy H" and audience participationer will be $1,000 gross per quarter-hour and the soaper will go for $1,500 gross. Price does not include time charges.

Moses expects project to get rolling early in September. He'll have offices both in New York and Baltimore. In addition to packaging, Moses is doing some personal representation, currently handling Bob Elliot and Ray Goulding, NBC comics who shortly start a cross-the-board a.m. stanza on WNBC, N. Y.

5-POINT PLAN SET UP BY UTP

City-by-city breakdown of the asking price for television film packagers, which may prove to be the answer to demands of agencies and sponsors for a uniform vidfilm price structure, was revealed this week by United TV Programs, indie distrib outfit concentrating exclusively on the syndication of vidfilm packages.

Where most producers and distributors of telefilms have based their asking price on set circulation only in each market, UTP has taken into consideration five different factors. Under the new system, the distrib outfit has actually reduced the annual gross it could have expected if it followed the old system of pricing its packages. But, according to UTP exec veepee Richard Dorso, the new setup was adopted as a necessity to break into markets which were hitherto unavailable. A vidfilm package that could have conceivably grossed more than $1,000,000 a year ago will now gross only $750,000. But, because of the lower prices in most markets, it will play in more cities and thus earn more profit in the long run.

Dorso detailed the five factors takent into account by UTP, as follows:

1. Set circulation divided by the number of stations in each city. He explained that, while a certain city may have far more sets in use than another, it also would probably have more stations in operation. That, in turn, would mean greater competition for the existing sets. As a result, according to Dorso, the sets-in-use figure alone is practically worthless unless it is weighed against the number of stations.

2. Purchasing power of the market. Dorso pointed out that the markets with greatest set circulation don't necessarily have the greatest purchasing power. As a result, the average income level in each market must also be taken into consideration, if the sponsor is to get a fair deal for his ad dollars.

Time Availability

3. Local time availability. In some markets, and especially those with only one station, which has the pick of shows from all four TV networks, it's virtually impossible for a local or regional sponsor to buy a Class A time franchise for a vidfilm series. As a result, Dorso said, if the show must be slotted in Class B or Class C time, the asking price in that particular market must be trimmed accordingly.

4. Projected value of a time franchise in certain cities. Some TV market areas, Dorso explained, have not matured as quickly as others, but it's virtually certain they'll be valuable to sponsors as more stations take the air and set circulation increases. Potential of set circulation in San Francisco, for example, makes a time franchise in that city much more valuable than it might be judged under existing circumstances, he said. As a result, that factor also must be considered in setting the asking price in each market.

5. Identification of program cost with the station rate. While TV isn't following exactly radio's long-accepted dollar-for-dollar ration between program costs and time charges, Dorso said, it's virtually impossible, nonetheless, in dealing with agencies and sponsors, to break away completely from that concept. As a result, he explained, that factor, too, must influence the asking price of a package.

UTP exec said that the producers with whom his firm does business have already accepted the new line of thinking. Where some producers at one time flirted with packages costing as high as $20,000 and $25,000, they now realize they must match their budgets to the current gross potentialities. As a result, Dorso said, producers now are either finding shows that can be turned out within the maximum price range, or else are abandoning them, until the market is ready to support them.

NBC Sees Summer Show Investment Paying Off in Saleable Fall Items

NBC, which has invested about $700,000 so far in summer programming this year, feels it has stolen a march on the other radio chains by introducing programs for its fall schedule three months ahead of the field. Web program veepee Charles (Bud) Barry believes that skedding many of its 1951-52 season shows during the summer will pay off in building ratings for the stanzas, that will make them more saleable for the fall.

Another NBC contention is that by putting money and creative talent into its summer shows, it can help revive interest in AM. Along these lines, it charges that the other nets are selling radio short by doing a routine rather than an imaginative job of warm-weather programming. NBC points out that it's putting on some audience-building shows in the 10-11 p. m. hour, while on most weekday evenings CBS is beaming dance bands after 10 p. m.

Among the sustainers which represent investment of coin for NBC are the "Boston Pops" on Monday (half of it is in "Operation Tandem"); "American Portraits," "Dangerous Assignment" and "It's Higgins, Sir," on Tuesday; "Pete Kelly's Blues" on Wednesday; "The Truitts," "Dimension X" and "Screen Directors Playhouse" (half of it is in "Tandem"), on Thursday; "Man Called X," "Night Beat" and "Inspector Thorne," on Friday; "Al Goodman's Musical Album," and "Bob and Ray" on Saturday; and "New Theatre," "Mr. Moto," "The Whisperer," "The Saint," "Now Hear This" and "You Can't Take It With You," on Sunday.

Web is putting more money into the "Bob and Ray" airer, adding the Paul Taubman orch and two vocalists.

Reason for the monetary outlay this summer, Barry feels, is that this is the period in AM's history when it is on the block, when some agencies and advertisers are sharpshooting at it. A positive and stimulating approach to programming, by it and other networks NBC feels, can go a long way to keeping the medium healthy.

Not Even Burned

Gene Rayburn and Dee Finch, zany disk jocks for WNEW, N. Y. (they also do a network stanza for CBS), have a penchant for trying to break up Jerry Marshall, who conducts the indie's "Music Hall" strip. On Friday (27), while Marshall was reading a commercial on the air, Rayburn & Finch walked into the studio and put a match to the copy. Despite the flames, the gabber gave the plug a straight, albeit ad lib, delivery.

Before rushing out after an aspirin, Marshall spun the next platter, which by pure coincidence (he swears on a stack of scripts) happened to be "Don't Play With Fire."

ACLU, Afrans Fight Clause On Reds' Bar

American Federation of Radio Artists' national board endorsement of an amendment which would bar Communists from membership, is drawing fire from within the union and from the American Civil Liberties Union. ACLU today (Wed.) is asking AFRA to reconsider the amendment being submitted to radio performers for ratification.

Last week a special membership meeting of the N. Y. local of AFRA was called after a petition requesting the confab was signed by 180 Afrans. Resolution passed at the meeting declared that the members find the proposed amendment "repressive, discriminatory and in contradiction with our constitution and the basic purpose of the union, which is to protect the right of all its members to earn a livelihood."

The rank-and-file meeting, from which several of the officers were absent, said they protest the implications and intent of the amendment, and protest "a referendum on any constitutional amendment without a special membership meeting being automatically and immediately called." It also urged "repeal of the amendment, if passed, by whatever proper process available," and in the meanwhile urged members to vote against the proposal.

In a letter to AFRA exec secretary A. Frank Reel, ACLU chief Patrick Murphy Malin said he "hopes that, at the very least, you will reconsider the definition of the basis of disqualification, and

(Continued on page 32)

AFL Renews Edwards On MBS for 26 Weeks More; Likes Gabber's Crusades

Frank Edwards, Mutual gabber, has had his cross-the-board at 10 p.m. commentary renewed for another 26 weeks (his fourth cycle) by the American Federation of Labor. Union renewed the spieler on the basis of his having a larger weekly cumulative audience than the same web's Fulton Lewis, Jr., who represents an opposing point of view.

Although Lewis' nightly rating is larger than Edwards', on an aggregate basis Edwards reportedly reaches 6,423,000 people a week, against 5,306,000 for Lewis. One of the reasons for this is that Lewis follows a cross-the-board show, while Edwards inherits audience from different stanzas, thus getting new listeners each day. AFL gabber also has more listeners per set, 2.19 against 1.89 for Lewis.

On a cost-per-thousand basis, Edwards (with a nick of $13,000

(Continued on page 36)

Local Cut-Ins For 4 ABC Web Shows

ABC has informed station representatives it is opening four network shows for one-minute participations in a cut-in basis for local sponsorship on the web's affiliates. Shows involved are "Fat Man," "Sheriff," Drew Pearson and "Stop the Music."

Unusual sales approach is that the affiliates can sell local or national spot announcements in the four web shows. Outlet would get its usual spot rate, plus a talent fee which would be turned over to ABC, along the lines of procedure in co-op shows. Talent fee would be based on 3% of the station's highest evening network hour rate, which would be approximately one-third to one-half of the station's take for the spot.

Stations and reps checked by VARIETY said they would welcome the plan if it were on a year-round basis. However, ABC is currently offering the setup for a limited period.

McGIVERN QUITS POST OF CHI WCFL GEN. MGR.

Chicago, July 31.

Frank McGivern, in a surprise move last Thursday (26), resigned his post as general manager of WCFL here. His resignation is effective immediately. McGivern leaves for New York this week to join the Yankee Network on a special assignment for Tom O'Neil, the web's topper.

No successor has been named at WCFL.

SPADE COOLEY SHOW
With Cooley, Ginny Jackson, Phil Gray, Freddie Love, Hank Penny & Wally Ruth, Jimmy Wakely; Bob LeMond, announcer
Producer-director: Larry Berns
Writer: Keith Fowler
60 Mins., Fri., 8 p.m.
CBS, from Hollywood

With the current crop of best-selling tunes coming out of the public domain belt of the hinterlands, CBS has hopped on the hay-wagon by whipping up a new musical series centered around Spade Cooley, one of the top exponents of cornball melodies. If preem airer (27) is an indication, it's doubtful whether show will nab dialers in other than the grass-roots areas. Its appeal is that limited.

Although show had all the ingredients of a comedy-musical airer, corn concentration dissipated overall variety effect. Cooley handled his emcee and singing chores neatly, but excess of twang in both wore thin in the 60-minute session. Vocalists Ginny Jackson, Phil Gray and Freddie Love shared the mike on such numbers as "Little Red Wagon," "Riverboat Twostep," "How High the Moon" and "Bonaparte's Retreat." All were delivered in the western swing styling, that had little appeal for the urban ear.

Hank Penny & Wally Ruth drew some scattered yocks with their comedics, but vintage material hindered. Guest star Jimmy Wakely worked with Cooley through some weak repartee and then went into an okay rendition of "The Solid South."

Keith Fowler's scripting was adequate and Larry Berns' direction kept stanza moving at an easy gait.

BLUEPRINT FOR SURVIVAL
With Harry Elders, Russ Reed, Eloise Kummer, Don Gallagher, Laurette Philbrandt, Arthur Peterson, Meg Haun
Producer: Hugh Green
Writer: Bob Pierron
30 Mins.; Sat., 6:30 p.m.
Sustaining
WMAQ, Chicago

WMAQ, Chicago NBC owned-and-operated, has launched a public service series dealing with civil defense against an atomic attack which, on the basis of the first offering (28), stacks up as a first-rate contribution. Presenting, via a well-done semi-documentary treatment, the need for better public understanding and more effective preparation should the grim possibility occur, the airer is aimed at breaking down apathy on the one hand and misinformed atomic hysteria on the other.

These two views on the possibility of an A-bomb attack were laid out by thespers engaged in a bridge party gabfest. One couple claimed the possibility was too remote to worry about, while a second couple figuratively threw up its arms in despair. With the aid of the narrator supplying factual data on chances of survival during an atomic raid, it was brought out that neither the "head in the sand" position nor the retreat to a bomb-proof isle are meaningful solutions. The point made is to recognize the possibility and get to work setting up an adequate civil defense structure to alleviate the consequences. Emphasis was on the public's participation in the voluntary defense setup.

Working with a good script that wove in a lot of statistics in a palatable manner, the cast gave an authentic ring to the chinfest. Harry Elder's narration was especially adept. *Dave.*

COOK'S TOUR
With Vern Cook, others
25 Mins.; Mon.-thru-Fri., 5:05 p.m.
Sustaining
WTRY, Troy, N. Y.

Vern Cook, who recently joined WTRY after disk jockey service at WGY, Schenectady, has moved out of the groove with a program that takes listeners on a musical tour of countries and cities. It is lightly scripted, is mildly informative, and entertaining for afternoon reception. On two blocks heard, Cook kidded around with a French accent as he covered Paris and France. The chatter forms a thread which leads up to number introductions. Show reveals closer planning and surer integration than is sometimes noted hereabouts.

On one afternoon, Cook presents guests from area summer theatres; on another, chefs. Delivery is choppy and diction sometimes cloudy, but new features constitute a good performance nevertheless. *Jaco.*

TALK BACK
With Happy Felton
Producer: Bill Lyons
Writer-director: Bill Morwood
5 Mins.; Mon.-Fri., 4:30 p.m.
AMERICAN TOBACCO
MBS, from New York
(BBD&O)

"Talk Back," formerly a half-hour sustainer on ABC, is now selling Luckies as a cross-the-board, five-minute capsule on Mutual. It makes a pleasant quickie stanza, a tidbit of a show around 90 seconds of American Tobacco commercial.

Format consists of a letter from a listener with a gripe or question, which is answered by an authority in the field. On show caught Monday (30), question was from a dialer who wanted to know why Yank tourists abroad give Europeans a bad idea of Americans. Bart Underhill of the "Voice of America" handled the "talk back," on tape, replying that Europeans don't dislike Americans, but don't understand them. He advised U. S. citizens traveling overseas to avoid garish clothes, not to brag, and to answer fully any queries put to them about this country, as the best way to serve as "unofficial ambassadors of good will."

Happy Felton handled the briefie show competently and also gave an effective pitch for the smokes on the usual "LSMFT" theme. Circumstance of Felton's moniker being "Happy" is capitalized on neatly in the "Be Happy, Go Lucky" tag. *Bril.*

MOVIES FOR MILLIONS
With Myron Barg, Sam Lesner
30 Mins.; Mon.-thru-Fri., 1 p.m.
ALLIED THEATRES
WCFL, Chicago

It's unfortunate that the initial attempt of Allied Theatres to get its staggering film business back in action must be so heavy-handed. At a time when motion picture public relations should be at their strongest, Allied, a group of independent exhibitors in Chicago, has come up with an offering that shows little insight into the matters it is trying to cope with, and one that just might succeed in nullifying the plans of top industry leaders, who're currently huddling on the Coast with exploitation ideas of their own.

Aside from the program's format, which is harmless enough, major fault here is the perpetuation of the idea that filmgoers are morons. Certainly the "talking-down" premise is hardly the answer.

Myron Barg, a local deejay, and Sam Lesner, Chi Daily News film critic, who jointly steer the program, dispense some infantile chatter, reputed to come hot-off-the-wire from the Coast, but which, at best, is stuff culled from film press books. Additionally, the studio is wired for phone calls from listeners, with Barg and Lesner acting as soothsayers for any audience film problems. Besides an occasional record from a film score, there's a contest idea, which asks listeners to identify a mystery voice from a film soundtrack. The lucky ones get two tickets to an Allied theatre and a record album.

Barg, an experienced radio announcer, does a fairly good job keeping the proceedings in tow, but it's hoped for Lesner that he writes the King's English better than he speaks it.

As for immediate repair problems, show's intro boasting that the film industry is a $3,000,000,000 enterprise should be dropped. Also sharper dissemination of the chatter should be tackled, plus what may be the biggest job of all: a revision of the entire approach. *Mel.*

MAIN STREET MUSIC HALL
With Russ Emery, Nancy Evans, Alfredo Antonini orch
Producer-director: Oliver Daniel
30 Mins., Sun., 5 p.m.
Sustaining
CBS, from Chicago

"Main Street Music Hall" returned to CBS Sunday (29) with enough music and charm to indicate pleasant listening for lazy afternoon dialers. Preem moved along at an easy clip and was as refreshing as a shower.

The unpretentious format accented pops and standards, with a minimum of gab interspersed. Tunes were selected with care and had enough variety to please all tastes. Russ Emery and Nancy Evans shared the singing chores with gaiety and bounce. Such lilting melodies as "It's A Lovely Day Today," "Hello Young Lovers" and "In The Still Of Night" were delivered with zest. The Alfredo Antonini orch versions of "Love Is The Reason" and "Syncopated Clock" were easy on the ear.

Miss Evans and Emery wasted no time between numbers, and the 30-minute session slowed up only once for an overlong plug for CBS radio.

JOHNNY ANDREWS

Appearing on "Song at Twilight" Monday thru Friday, 7:30 to 7:45 PM, NBC-TV.

Third year "Easy Does It" Monday thru Friday, 2:00 to 2:30 PM, WNBC-TV.

Exclusive Management
DOUG STORER
1270 Sixth Avenue, Radio City, New York

SPORTS FINAL
With Ed Lange
15 Mins.; Mon.-thru-Sat., 6:15 p.m.
KRUEGER BEER
WROW, Albany

Across-the-board sports program, featuring Ed Lange, former Siena College baseball-basketball star, is presented in typical "column" format. Studio-formulated from wires and other reports, it is adequate though not distinctive. Lange should sharpen show with personal impressions and opinions, as well as interviews—none of the latter on shots caught. He has a recent background in athletics not possessed by any other Capital District sportscaster, but too seldom taps it.

He displays some improvement in script reading since show's debut. However, tightness and occasional fluffing are still noticeable. A smoother integration, after band themer, would be desirable. Chorusing on transcribed beverage plugs becomes ear-pounding. *Jaco.*

Radio Follow-Ups

Joey Adams has developed into an expert and facile conferencier with his "Rate Your Mate" show on CBS. The blowoff stanza of the series—seems rather belated for a summer replacement—was a rousing laugh-getter. The mirth is so automatic and atomic in some instances as to defy scripting or description, and Adams wisely lets the billows of laughter roll on without gliding and/or killing the yocks. Naturally, in human relations, some unbright or overly frank Q's to Adams' A's are fraught with nervousness over possible misconstruction.

Robert Merrill was a soloist and Milton Katims guest conductor for Sunday's (29) NBC Symphony broadcast, to prove once again that the U. S. Steel sponsored orch series is one of the top serious music programs of the summer. Merrill was in excellent voice, while Katims, who is an NBC staff conductor and a Toscanini protege (playing viola with the NBC symph when Toscy conducts), knows how to handle his fellow-musicians and get the most out of them.

Tuners played with a will for him, in finely-shaded performances of Debussy, Strauss, Enesco and Dohnanyi selections. Merrill offered a very moving rendition of "Deep River," and rousing performances of "On the Road to Mandalay" and the Toreador Song from "Carmen." Home listeners needn't envy the Berkshire Festival or Lewisohn Stadium too much, with airers like these.

Vic Marcello, "a real Damon Runyon character" as Barry Gray rightly dubbed him, was standout on the latter's Monday night show over WMCA. Gray hit the jackpot in several directions, including an unprecedented running overtime—some seven or eight minutes after the usual 3 a.m. curfew—with the LP disking of Norman Corwin's "On a Note of Triumph," which he permitted to run unexpurgated as part of his usual politico pitch.

In another direction the uninhibited, Jimmy Durantesque Marcello, who is Jersey Joe Walcott's manager (as he has been for Charley Fusari and other pugs), let himself go with a socko routine of behind-the-leatherpushers' inside stuff that was not only the meoy and different but rich in native humor. It develops that Marcello has a confidential 11 p.m. nightly sportcast over WNJR, a Newark one-lunger. If it's anything like what he unreeled on Gray's show, he'll be off that block-to-block hookup in no time—and deserves to be.

Marcello has a natural command of slanguage which gives full evidence of his adroitness both as a fight manager and as a shrewd student of human nature, as he battles for his pugilistic clients' best interests. The "Triumph" recording, in addition to the unusualness of running overboard—which certainly evidences how enthusiastically Nathan Straus' indie station endorses Gray's views—was also a trade novelty in that it plugged a so-called competitive station's program; more than six years old no less. CBS' V-E program remains a masterful radio production.

As with the war crime films of Dachau, Buchenwald and other shameful chapters in Germany's history, both these documentaries—sound and film—should be reprised periodically, Gray stressed. This was an original intention but the rapidly shifting tides of world history have compelled reevaluation of this original thinking.

Joe E. Brown moved into Don McNeill's spot on ABC's "Breakfast Club" Monday (30) for a six-week run. Brown is the second McNeill sub since the latter took off on his annual eight-week hiatus. (Peter Donald held the post for the first two weeks.)

The large-mouthed comic supplied an amiable quality and enough warmth to make his stay a pleasant one for the club regulars. In the demanding role of toastmaster, quizzer and sponsor spieler, Brown came through as a vet showman. He held the 60-minutes together with his usual exuberance and friendliness.

If Brown can retain impact of initialer, McNeill may find some new breakfast-clubbers upon his return.

From the Production Centres

IN NEW YORK CITY . . .

Biow agency has named **Roy Winsor** and **Roland Gillett** as director and co-director, respectively, of its AM-TV department; **Robert McNeil**, ex-Duane Jones, was appointed coordinator for the department . . . **Henry S. Melhado**, formerly with Esquire mag, has joined the WMGM sales staff . . . . WNBC general manager **Ted Cott** is due back from a BMI speaking tour today (Wed.) . . . **Mike Jablons**, of Gainsborough Associates, inked by **Harry Novik** of WLIB to handle publicity-promotion for the indie as an outside account . . . **Adrianne Bayan** and **Abby Lewis** added to "The Strange Romance Of Evelyn Winters" . . . . **Tom Collins, Flora Campbell, Nelson Olmsted, Peggy Stanley** and **Abby Lewis** are "Front Page Farrell" additions . . . . **Arline Blackburn** new to "Just Plain Bill."

Tex and **Jinx McCrary** returned to their WNBC and WNBT airers yesterday (Tues.) after trip to Europe. **Henry Morgan** guested on their tele stanza Monday (30) night and is now off to Truro, Mass. for a month . . . **Hank Sylvern** conducting a session of religious songs for World Broadcasting Co . . . WINS' **Jack Lacey** back from two weeks in Florida.

Allan Stevenson to do "Big Story" Wednesday (8) . . . **Patsy Campbell** featured on NBC's "My Secret Story" Saturday (4) and "Mr. Moto" Sunday (5) . . . WLIB will beam the Mayor's Committee's reception for **Sugar Ray Robinson**, returning from Europe tomorrow (Thurs.) at noon . . . ABC personnel changes include appointment of **George W. Huelser**, ex-Dancer-Fitzgerald-Sample, as radio network sales service manager; promotion of **Lillian Dishian** to manager of spot and co-op program sales promotion; and upping of **William P. Sedgwick** to sales development manager for spot tele sales . . . **H. Norman Neubert** has been named manager of sales development and ad-promotion for NBC spot sales, vice **Jacob A. Evans**, recently named AM ad-promotion manager.

IN HOLLYWOOD . . .

Mutual's **Cedric Foster** set up shop at KHJ for his commentary this week . . . . **Harry Flannery**, Columbia's Richard Harding Davis of the last war, gets back into harness again to pinchhit for Mutual's **Frank Edward** in Washington. He's on leave from his editorship of The Catholic Digest in St. Paul . . . . **Jesse Butcher**, who saw much service here as agency and radio station exec, is heading up the radio, TV and picture division of Federal Civil Defense Administration in Washington. One of his aides, **Peggy Bolstad**, is passing her holiday on the old home grounds . . . American Vitamin changed agencies and moved the account to Schwimmer & Scott, who'll open a Hollywood office to be headed up by **Ken Barton** . . . . **Wayne Tiss** of BBD&O is chairman of Hollywood committee for the kickoff program of Community Chest Sept. 30.

IN CHICAGO . . .

Rolland Reichert has been upped to the Chi NBC radio recording sales rep berth, replacing **J. Richard Loughrin**, who joins the spot radio sales staff. Reichert, who has been with NBC here for the past 14 years exits the assistant AM program-production post for the new assignment. **Dorothy Horton** takes over the latter job . . . . WGN promotion chief **Chuck Wilson** vacationing . . . . WBBM assistant general manager **Ernie Shomo** attended the annual CBS Radio Sales confab in New York last week . . . Schoenfeld, Huber & Green agency has taken over the Wakefield Coffee account . . . Legit thesp **Maggie MacNamara** guested on ABC's "Junior Junction" Saturday (28) . . . . **Dirk Courtenay's** new post-midnight disk session on WMAQ will total 32 hours weekly, running from 1 to 6 a.m. Tuesdays through Saturdays and from 1 to 8 a.m. Sundays.

WGN music director **Henry Weber** guested on **Robert Q. Lewis'** "The Show Goes On" last week on CBS-TV . . . **Charlton G. Shaw** is new exec veepee at the A. C. Nielsen firm. New veep will be in charge of radio-TV sales and client service for the surveying company . . . . WBBM commentator **Paul Gibson** in N. Y. on biz. He's taping his shows while in Gotham . . . . **Nancy Wright** takes over as femme chirper on ABC's "Breakfast Club" for two weeks, while regular **Patsy Lee** vacations in California . . . . **Bill Small** is new continuity writer at WLS . . . . WBBM prdoucer **Hooper White** vacationing on Bois Blanc island in Lake Michigan . . . . **Burt Squire**, BMI station relations, speaks tomorrow (Thurs.) at Illinois Broadcasters Assn. meeting in Springfield . . . . **Louise Sasso**, secretary to WCFL manager **Frank McGivern**, checked out for a two week's vacation . . . . Arvin Industries unveils its 1952 line of AM and TV receivers this week at a two day convention in the Moriane Hotel, Highland Park, Ill . . . . **Bill Small**, newest continuity writer at **WLS**, brings with him a portfolio of college degrees. Small, who currently is scripting **WLS'** "National Barn Dance," and the "Purina Party Line" show, both aimed at the strawhat and overalls audience, boasts a masters degree in social sciences from the U. of Chicago.

First North Dakota TV Bid Is Put in By WDAY

Minneapolis, July 31.

Radio station WDAY, Fargo, N. D., becomes the first in its state and the area's third to apply to the FCC for a new commercial TV station permit, since the recent allotment of channels to the territory's towns. One each application also has been made from Duluth and Hibbing, Minn.

The territory's only two present TV stations, KSTP and WTCN, are located in the Twin Cities. However, applications for permits also have been made by three other Minneapolis-St. Paul radio stations.

Space-Starved Chi Awaits Web Fiat On Its TV Future in the N. Y.-Coast Axis

Chicago, July 31.

The Windy City's position on the New York-Hollywood television axis may be determined shortly by network home office fiat. The top brass of both ABC and NBC are currently grappling with the problem of what to do about their respective space-starved Chi video operations. The extent to which they open the purse strings for plant expansion here depends to a large degree on how important a role they figure this midwest center will play in longrange teevee plans.

The perennial lebensraum problem may be solved in one of two ways. The net execs may see a major role for their Chi plants as a show-originating point, with a resultant large-scale expansion designed to meet the space requirements of the future, as well as the pressing immediate needs. Or they may decide to at least partially kiss off the Windy City as a program-producing outpost, and authorize only enough additional facilities to ease the tension for the time being.

Top Brass Huddling

ABC Chi veep John Norton was in N. Y. last week conferring with web execs on this very problem. Norton has entered negotiations with the Daily News for additional space in the News building, which is just across the river from ABC's home base in the Civic Opera Building. ABC has about 5,000 square feet already occupied in the News Building and is hopeful

(Continued on page 32)

AGVA, AFRA In Coast Feud on TVA

Hollywood, July 31.

American Guild of Variety Artists has entered an interunion hassle initiated when members of American Federation of Radio Artists local here voted last week to invite Television Authority into its fold.

TVA convenes in December, when it must decide on one of three courses: Remain as is, in trusteeship under the 4 A's; become a separate union under the 4 A's, or merge with an existing union.

AFRA members here approved a resolution their delegates will present to the national conclave in Minneapolis next week, inviting TVA to become a part of AFRA, the union feeling at the present time that there's overlapping and duplication of effort.

AGVA execs in N. Y. are perturbed at AFRA's action, and members here feel the same way. It's considered likely they will now invite TVA to join AGVA. It's known AGVA feels that since so many of its members are video performers, it's the logical one to rep them, and it's expected that TVA will be asked to join AGVA when its conclave is held in December.

AFRA members last week also okayed a new constitutional provision to be submitted to the convention, one which would require membership vote in key spots in strikes. Purpose is to abolish present emergency powers, whereby the AFRA national board can order members not to work because of a strike involving another union.

Also okayed was the agreement with waxeries establishing minimum fees for thesps, singers and narrators on platters. Pact was previously approved by AFRA'ites in N. Y. and Chicago, and this action makes it unanimous.

Pillsbury Quits 'Station' After Seven-Year Ride

Pillsbury flour is canceling "Grand Central Station" on CBS, Saturdays at 12:30-12:55 p.m., and the five-minute Cedric Adams airer which follows, after the Sept. 1 broadcasts.

"Station" has been on for Pillsbury for seven years as a Saturday feature, and before that was backed by Lever Bros. and the Lambert Co. The Horrell Associates package is directed by Ira Ashley. Leo Burnett is the agency.

Ike Levy in From Paris; Dr. Leon's Broken Leg

Dr. Leon Levy was unable to meet his brother, Ike Levy, yesterday (Tues.) at Idlewild Airport, N. Y., because of a broken leg suffered at his Philadelphia home last week, when he slipped off the porch of his house.

I. B. Levy and his wife have been abroad six weeks on combination holiday-business, latter phase having to do with setting a number of foreign vidpix deals for his Official Films. Mike Nidorf flew in with the Levys from Paris.

FCC Turns Down Baptists on FM Stations Plea

Washington, July 31.

Long-pending efforts of the southern Baptists and supporting church organizations to get the FCC to permit religious and other non-profit groups to operate low-power FM stations, were turned down last week by the FCC.

By a vote of 4-2, the Commission refused to establish a new class of FM stations, because of insufficient showing of demand for the facilities. The majority felt that only the religious organizations evinced interest in the service, although the stations were to be licensed to all "tax-exempt, non-profit organizations."

The original request for the "steeple stations" came from the Southern Baptist Convention, which visualized hundreds of 10-watt FM transmitters operated by churches to cover an approximate five-mile radius. The project was seen by the Baptists as a boost for FM through the stimulus to be given purchase of sets.

However, when the Commission raised a question as to whether a special class of religious stations would be consistent with the First Amendment of the Constitution, the Baptists proposed that the service be broadened to include other non-profit groups.

Oral argument was held on the question last October. The Commission majority said that in response to its queries at this proceeding, the petitioners "disclaimed all knowledge as to whether any tax-exempt, non-profit groups of a type other than their own desires the privileges requested."

Commissioners Paul Walker and Robert Jones agreed with the majority that there has been no "substantial" demand for the service, but felt that the request should be granted "in part" to permit the churches to operate low-power FM stations. They saw "no reason" why the clergy should not have access to radio in ministering to the "real personal, spiritual needs of the individuals of the community."

STATE DEPT. MELLER IS SET BY CBS-TV FOR FALL

New cloak-and-dagger series for television, which will deal with a confidential adviser to the U. S. State Dept. overseas, was set by CBS-TV this week as a fall entry in its programming lineup. Show is to be based on "An Affair of State," novel penned by Pat Frank.

Present plans call for the show to originate live from N. Y., as a weekly half-hour series. No cast has been set yet.

RCA Nixes Harrison

"Private Files of Rex Saunders," Rex Harrison starrer on NBC, is being dropped by RCA Victor. Show is beamed Wednesdays at 10:30 p.m., following American Cigaret's "Big Story."

With RCA backing out of the whodunit, NBC will probably cancel the series. Agency is J. Walter Thompson.

Chain Break

Wythe Walker, prexy of the Walker Co., station rep firm, last week called for affiliates to band together to fight the networks.

Alone the outlet might lose its affiliation, Walker counseled, "but combined, you station owners could not only bell the cat but trim his claws. After all, what have you got to lose but your chains?"

Ralston Quits P&G, Heads Up Indie TV Firm

Hollywood, July 31.

Gil Ralston has been named to head up a division of Screen Associates for the production and distribution of films for television. He tendered his resignation to Procter & Gamble, ending eight years in various executive capacities in radio and television. He makes the move as soon as his successor is named as executive producer of P & G Productions.

Ralston pioneered TV-on-film three years ago when he organized the setup for "Fireside Theatre." He later brought Frank Wisbar into the setup as director-producer.

Before turning to TV for the soap makers, Ralston presided over the nighttime radio shows for P&G. In addition to his executive duties on Fireside, Ralston has been active in preparing "Beulah" and the Red Skelton shows for the cameras.

TONI STICKING WITH GODFREY ANOTHER YR.

Chicago, July 31.

Toni, home permanent wave manufacturer, is staying aboard CBS-TV's "Arthur Godfrey and His Friends" show for another year. Toni renewed the half-hour portion of the hour-long Wednesday night show, which it bankrolled last season.

Wave setter is also remaining with the program during Godfrey's hiatus which starts tomorrow (Wed.) through Sept. 19.

Cohen Agency Expands; Nussbaum AM-TV Head

Harry B. Cohen ad agency has added 14 members and is doubling its office space, reflecting the hypo in its billings, including takeover of Pinkham account today (Wed.).

Col. Howard Nussbaum is AM-TV director, a new post in the agency, resigning his position as assistant to W. Stuart Symington of the National Resources Board.

NBC-TV Mulls Post-Midnight Sked; Depends on 'B'way Open House' Sale

NBC-TV is mulling the possibility of expanding its late evening programming until 12:30 a. m. cross-the-board, but a definite decision must await disposition of its "Broadway Open House" show. Anchor-Hocking, currently bankrolling "Open House," is scheduled to check off the show after the Aug. 24 broadcast. NBC has been unsuccessful to date in luring a new sponsor in.

Program, which preemed in the 11 p. m. to midnight period as a cross-the-board operation, was cut to Tuesdays, Thusdays and Fridays several months ago when Jack E. Leonard replaced Jerry Lester as emcee. If the web is unsuccessful in finding a replacement sponsor, it may ditch the program entirely. In that case, it would be forced to fill the 11 to midnight hour before it could open up the post-midnight time.

NBC, meanwhile, has its eye on the sizeable audiences snared nightly not only in N. Y., but in most cities by all-night disk jockeys. Web figures that, if the deejays can find listeners for those hours, it should be able to attract sufficient video viewers to support a post-midnight operation. Plans to air a cross-the-board mystery meller series has been in the works for some time, and that may get the nod when and if the web decides to keep its transmitter operating after midnight.

NBC program execs are also considering the advisability of reserving the 11 to midnight time on Wednesdays for the series of eight operas they plan to air on a once-monthly basis starting in October. Confronted with the usual lack of studio space and facilities, the web figures that the opera series will require at least two days of camera rehearsal—and it has only one studio available throughout N. Y. which can be devoted to the opera on two successive days.

Four Construction Jobs Okayed by NPA Last Week

Washington, July 31.

National Production Authority okayed construction of four radio projects during the third week in July, according to its latest list of actions taken on its M-4 order, which requires special authorization before radio, TV or amusement enterprises may be built.

Radio projects authorized were: Hornell Broadcasting Co., radio station, in Hornell, N. Y., costing $21,000; WTOP, Inc., addition to studio building, in Washington, costing $16,350; Carroll Broadcasting Co., radio station, in Carrollton, Ga., costing $24,900; and Carl H. Meyer, radio transmitter building, in Rutland, Ill., costing $6,400.

Frozen Funds May Be Used on P&G Telepic Series

Hollywood, July 31.

Although the practice is common in motion pictures, frozen funds may be used to make telepix abroad for what's probably the first time, if a deal now being negotiated between Peter O'Crotty Productions and Procter & Gamble execs is finalized.

O'Crotty says his associate producer, Ted Smith, is now in N. Y. confabbing with P&G execs on a plan whereby the soap company would sponsor 65 15-minute vidpix to be made in France, with O'Crotty using 1,000,000 francs ($2,860 U.S.) on each episode of the series, "An American Girl in Paris."

O'Crotty says he talked recently in Paris with N. Peter Rathvon, motion picture exec now contemplating a plunge into video, and that Rathvon advised him on the deal. He says Rathvon also advised that he hold on to his final rights to the vidpix, and O'Crotty will under no circumstances ink away such rights.

Air France will also help in the series. The subsid of the French government would provide transportation, footage and lodging. O'Crotty plans to shoot for a 13-week, across-the-board series, 15 minutes on each telepic. They'll roll in October, O'Crotty helming.

It's known Bing Crosby Enterprises was interested in the deal, but because BCE couldn't shoot it until a few months hence, O'Crotty's taking the package elsewhere.

Indie, Station Rep Rap ABC-UPT Tie

Merger of ABC with United Paramount Theatres, which ABC stockholders approved at a meeting in New York, Friday (27), was scored by the Walker Co., station rep outfit, and Gordon P. Brown, general manager of WSAY, Rochester (N. Y.) indie.

Wythe Walker, prez of the station rep firm, voiced an appeal for stations to fight the merger in a 22-page booklet titled "The CCC Boys, the Supermen, the Networks and You." He proposed that ABC's affiliates band together to make a counter-bid for ABC's owned-and-operated stations. He declared that the affiliates "have a greater claim (on ABC's o-and-o station licenses) than do film people."

Brown expressed the fear that the consolidation of ABC and UPT "would further the monopolization of the radio, television, theatre and motion picture industries." Brown, who has appeared before various Congressional committees in behalf of legislation to control network operations, told the Commission it is "common knowledge" that UPT represents "the motion picture house division" of Paramount Pictures, an anti-trust law violator. He said that ABC has been practicing monopoly "for years."

"It is now proposed," he said, "by these giants of the entertainment world to unite in one multi-million dollar monopoly to dominate the entertainment of the citizens of the country."

It is expected that additional protests will be filed and that hearings on the merger will be ordered by the Commission.

Coast Guard Musical

George Foley and Dick Gordon have been signed by the Coast Guard to produce a new show, "Coast Guard Cadets on Parade," from the C. G. Academy at New London, Conn. Airer starts over NBC Saturdays at 1:30 p. m., beginning Sept. 8, and will run through 1952.

Musical, featuring the Academy band and cadets, will be directed by James H. Lister and will promote cadet procurement.

GYPSY ROSE LEE
Comedienne-Author-Raconteur
Currently headlining the MAJOR THEATRES in England
Now in Preparation a novel TV SHOW entitled
"GYPSY'S TEA ROOM"
Direction—Frank E. Taylor
Management CHARLES V. YATES, Agency
545 Fifth Ave., New York 17, N. Y.

ALA Plans Reorg; RWG Hit on Tele Jurisdiction, Asks for Plebiscite

Radio Writers Guild, slapped down by the Authors League of America council and the Screen Writers Guild executive board, at a membership meeting last week initiated moves urging ALA to call an election among all tele writers on the question of video scripters jurisdiction. Resolution formulated at the RWG meeting, recommending the poll, will be submitted to the entire RWG membership for referendum.

Latest move followed the rebuff handed the RWG by the ALA and its affiliated SWG last Wednesday (25). At that time, ALA and SWG bodies approved recommendations of the third National Television Conference, from which the RWG delegates walked out after their plea for dissolution of the Television Writers Group was nixed by the other ALA unions, SWG, Authors Guild, Dramatists Guild and TWG.

NTC plan contemplates a reorganization of the League that would involve SWG becoming a member, instead of its present affiliated status.

It also gives jurisdiction over TV scripters, pending the reorganization, to the TWG in the east and a newly-formed television writers group of the SWG in the west. National Television Committee, repping both ALA and SWG, will continue to handle negotiations with the webs. Contracts will be serviced in the east by ALA and on the Coast by SWG. Reorganization of ALA will be worked out by an all-guild committee to be named shortly by Oscar Hammerstein, 2d, League prexy.

Move by RWG calling for a tele scripters' plebiscite is seen as an attempt at conciliation. Early last week a petition was filed with National Labor Relations Board by 100 video writers, asking for an election and designating RWG as bargaining agent. That had incensed the other guilds in ALA.

It's presumed that if RWG's suggestion that ALA hold its own poll of video scribblers is taken up, the petition calling for an NLRB election would be withdrawn by those backing RWG. Radio union, apparently, doesn't want to get into a knockdown fight with ALA, but forced the issue to get the jurisdictional question settled quickly.

What will happen if the RWG referendum is passed and ALA turns down its plea for an election among the tele writers is still problematical. Whether a compromise is reached or situation develops into an allout battle will depend on how strong conciliatory factions on both sides are.

Philly's First Test Due On Reception to Tint B'cast Via Black-and-White Set

Philadelphia, July 31.

Television set owners of the Philadelphia area will have their first opportunity on Aug. 9 to tune in their sets for black and white reception of a test broadcast in color. It will be the Philco Corp.'s first field test of its contribution to an all-electronic color system, as distinguished from the CBS color telecasts.

The all-electronic color system permits reception in black and white on present sets. For color reception there must be a color tube.

The Aug. 9 broadcast, by WPTZ, the Philco-owned TV station here, will be from 9 to 10:30 a.m. There will be other experimental broadcasts into the fall. This is under a 90-day license to make them, which was granted to WPTZ by the FCC Thursday (26). Philco is making the field tests as a member of the industry's National Television System Committee.

WOR Consumer Panel

WOR, N. Y., will stage its third consumer panel this year with 250 listeners to "Martha Deane" on Aug. 7-9.

Women will test 14 products advertised on the outlet, give their reactions to ad slogans, etc. It's a cuffo service by the station.

Burnett Gets Corn Flakes Account Away From K&E

Chicago, July 31.

Leo Burnett agency continues to nibble away at Kenyon & Eckhardt's Kellogg Co. business. Latest portion of the cereal company's billings to be shifted to Burnett is the Corn Flakes account.

Corn Flakes shares the tab with Pep (KE account) on "Mark Trail," which moves from Mutual to ABC this fall, and ABC-TV's "Space Cadet."

CBS Passes Out More V.P. Ratings

Two more veepee ratings were handed out this week by J. L. Van Volkenburg, prez of CBS Television Division, in the wake of the web's recent split into separate radio and TV operations. New veepees are Merle S. Jones, formerly manager of CBS-owned KNX and KTSL (AM and TV outlets in Los Angeles) and of the Columbia Pacific net, who becomes veepee over owned-and-operated video stations; and I. S. Becker, former CBS director of program operations, who becomes veepee of business affairs.

New appointments were also revealed by Howard Meighan, prez of the newly-formed CBS Radio Division. Tying up the loose ends of his operation, Meighan named Gilson Gray, until now director of AM program operations, as administrative manager of the sales department; George Bristol, former manager of sales presentations for both AM and TV, as director of advertising and sales promotion, and Tom Maguire as sales service manager.

CBS Laboratories Division, third corporate setup created under the split, was itself divided this week by prexy Adrian Murphy. Murphy split the unit into an engineering research and development department under veepee Dr. Peter W. Goldmark, and a licensing and contracts department, under Richard Mahler. Latter has been CBS industrial consultant for the last year.

In his new post, Mahler will negotiate licenses for CBS Labs with manufacturers, whether they're for CBS patents on color TV, recordings or other items; he's to negotiate contracts for engineering development with outside agencies, and will also serve as liaison for the web with manufacturers and other agencies.

Final TV exec lineup now has the following veepees: Hubbell Robinson, Jr., programming; Frank Falknor, TV operations; David V. Sutton, sales; Jones, and Becker. Robinson, meanwhile, in rounding his programming staff into shape, assigned Fred Rickey as exec producer for color. Remainder of the department will continue in their present posts, including Harry Ommerle as program director, and Mario Lewis and Donald Davis, as exec producers.

KROC ON SPECIAL SKED IN FLOOD EMERGENCY

Rochester, Minn., July 31.

During the recent flash-flood here, KROC abandoned its regular sked to beam emergency bulletins.

In addition to the bulletins, news director Ray Thompson aired frequent reports by means of battery-operated tape recorders. Station manager Cal Smith also beamed calls for rescue boats to evacuate stranded residents, calls for firemen and police to report back to duty, calls for state guard and military police to assist in the emergency, and other items to aid Red Cross, Salvation Army and the utilities.

Philadelphia — Frank Hall, former nitery singer and junior high school teacher, has been signed as narrator of the daily WFIL-Television Newsreel sponsored locally by RCA-Victor and produced by the WFIL-TV staff of newsreel cameramen. He replaces Randy Kraft, station announcer.

Crack Flood Coverage By KJCK, Resourceful Junction City 1-Lunger

Fort Riley, Kan., July 24.

Editor, VARIETY:

What prompts this letter is the story on Kansas City radio and TV's fine coverage of the recent disastrous floods. Truly, it was fine broadcasting. But in the same vein was work of smaller, unusually unnoticed stations, like one-lung KJCK in Junction City, Kans.

Several friends from NBC and I chuckled a bit with what we thought was New York radio sophistication when we first heard KJCK on arriving here in Kansas. That was several weeks ago. Now, it would be a fine thing if New York broadcasters could boast of such outstanding service as KJCK's during the flood.

Normally a daytime station, KJCK broadcast around the clock. No message of importance to one individual was omitted. No inconvenience to station personnel, including one announcer whom I heard before retiring—and heard again, although more piqued, on arising, was considered. Flood danger to the station's transmitter was no deterrent to the people who stayed on the air right from there. But above all, was the station's paramount role in directing victims to aid, organizing defense and assistance, maintaining communications to anxious people, and with intelligent programming in off moments easing the tension of truly difficult days. It probably meant playing every record in the small station's collection over and over, but without interruption KJCK, Junction City, Kans., helped avert an even greater tragedy than the devastating waters themselves.

I hope you can give some mention to superlative broadcasting and public service of this sort. To hear it would change many other New Yorker attitudes about small stations operations, as it did mine.

Ed Bleier,
(Ex-DuMont-TV)

PITT AIRER BOUGHT BY OUTLET-LESS SPONSOR

Pittsburgh, July 31.

WDTV came up with an unusual sale recently to a sponsor who doesn't even have an outlet here. S. A. Meyer, a district jeweler, has bought a quarter hour every Monday afternoon, beginning Aug. 13, to plug his four stores in surrounding communities, Canonsburg, Waynesburg, Washington, Pa., and Steubenville, O.

Show will feature the husband-wife singing team of Joe Mann and Elaine Beverly, who were on the now-defunct Gimbels' "Shopper's Revue" for its one and only 13-week stretch. They've dreamed up a new "mystery guest" gimmick to sandwich in between their songalogs. Music will be supplied at the piano by Bobby Cardillo, who has the band at the downtown nitery, the Monte Carlo, while Midge Nixon is to model the bankroller's product.

WCAE, Pitt, Newscaster Wins Judge's Nomination

Pittsburgh, July 31.

Louis L. Kaufman, veteran WCAE newscaster, won the GOP nomination for Judge of the Allegheny County Court in the primary here last week. Kaufman's victory was a smashing one. Not only did he break the Republican slate, since he wasn't an endorsed candidate, but he ran far ahead of the ticket, getting almost twice as many votes as the closest regular party rival.

Kaufman, also a lawyer who served in the District Attorney's office for 13 years, will continue broadcasting while campaigning for the general election in November. He's figured to stand an excellent chance of winning a judgeship at that time, but hasn't said yet whether he will quit his mike work or not if and when he dons the judicial robes.

Shamrock, Tex. — Application has been made to the FCC for approval to assign license of KEVA, from Albert Copper and James Daniel Abbot, operating as the Shamrock Broadcasting Co., to a new partnership including Farrell M. Brooks, chief engineer and commercial manager of the outlet. Brooks would buy a 20% interest in the outlet for $6,000.

Chi Polit Gambling Fracas Aired In Unique Video Newsmen Session

Chicago, July 31.

The television industry here came up with another demonstration last week of the medium's potent powers of news coverage, that opens up a new and significant vein of public service. Two of Cook County's most controversial public officials — State's Attorney John Boyle and Sheriff John Babb — sat down before the teevee cameras and permitted 17 members of the city's press to fire questions at them concerning the gambling situation hereabouts.

It's believed that the Thursday morning telecast, beamed as a pool on WNBQ, WENR-TV and WGN-TV, was the first time video cameras were trained on an actual press conference. The 90-minute unrehearsed show was not a "demonstration" of newsmen going after a story but, rather, an actual coverage of a news event in the making.

And incidentally, the dailies repped at the press conference, including the Daily News, who first came up with the idea that the two law enforcement officials sit down for a joint grilling, were all soundly scooped by the teevee pickups. The Windy City's four papers gave considerable space to the charges and counter-charges that resulted from the conference, but it was a rehash of what an estimated 300,000 viewers had already seen.

Community Interest

Community interest in the affair was at a high level, because the Boyle-Babb wrangle over effective policing of the county suburbs has been headline material for the past several months. The state's attorney, a Democrat, has been charging that the sheriff, a Republican, has failed to suppress handbook and other gambling operations in the smaller communities outside the city.

In setting up the show, the News contacted WNBQ to cover the session, because the NBC station had a studio available and no net commitments during the time the conference was to be held. WNBQ readily agreed to provide the Studebaker Theatre and for a time figured it had an exclusive on the event. When the News broke the story that WNBQ was covering the widely trumpeted Boyle-Babb get-together, the other stations registered an immediate and emphatic "how come?"

With WGN-TV and WENR-TV protesting to the News, which had assumed "sponsorship" of the idea and which set up the details, Jules Herbuveaux, Chi NBC-TV chief, diplomatically agreed to a pool telecast. Only station not joining in was indie WBKB.

Show was lensed by the WNBQ crew with George Heinemann handling overall supervision and Lyn King calling the actual shots. It was a standout job, videowise, with the cameras catching the full impact.

DeCaprio Quits CBS-TV For Y&R-GE 'Waring' Spot

Al DeCaprio has resigned as a production supervisor for CBS-TV to join Young & Rubicam, where he'll take over as liaison between the agency and network on General Electric's "Fred Waring Show." Program, now on vacation, returns in the fall.

DeCaprio has been with CBS for more than 20 years, having started in the web's radio department. He joined the web's video technical staff some five years ago, and was most recently technical supervisor on the Waring show. In that job he teamed with Pat McBride to film some special feature sequences to be integrated into the program.

1st 3-City Canada TV Link Prepped

Toronto, July 31.

As first three-city link in the forthcoming trans-Canada state-operated television setup, the Canadian Broadcasting Corp. has inked a deal with the Bell Telephone Co. whereby this initial nucleus unit will tie in Toronto, Buffalo and Montreal as the leader in the proposed coast-to-coast Canadian TV network. On this first triple link, the federal government (CBC) will pay the telephone company $225,564 a year for the next five years.

Canadians owning a TV set will pay an annual license fee of $7.50 or $10, when native TV gets under way at Toronto and Montreal this autumn or early winter. (CBC board of governors recommends the annual $10 rap to TV set-owners, but majority of government Cabinet members favor a $7.50 fee, this to also absorb the current $2.50 annual levy on Canuck owners of radio sets when both instruments are household items.)

Under this new deal, the CBC will make arrangements with over-the-border points whereby American TV programs will be purchased over a radio-relay system. In Canada, some 15 receiving and transmitting stations will immediately be erected for the Toronto-Buffalo-Montreal network. The next CBC linkup will be Ottawa, Canada's capital. For the Toronto-Buffalo reception, a relay station will be immediately built at Toronto, with antennae atop the 14-story Bell Co.'s headquarters downtown here.

NEWSWEEK'S FORSLING TO ABC-TV; WALKER SUB

Elizabeth (Betty) Forsling, until recently radio-tele editor of Newsweek, has shelved plans for going abroad following her resignation from the mag, and instead is joining ABC-TV. She'll be assistant to Charles M. Underhill, formerly general manager of CBS-TV's program department, who moved over Monday (30) as national program director for ABC-TV.

AM-TV post on Newsweek is being taken over by Joan Walker, daughter of Stanley Walker, who has worked in the weekly's film and radio departments.

NBC Maps Documentaries For Its Silver Jubilee

As part of its hoopla for NBC's forthcoming silver jubilee, the web's news department is mapping a series of 25 half-hour documentary broadcasts, each of which will deal with the major news events of one year. In addition to the frontpage stuff, there will be items on the plays, books and films of the year, celebs' doings, human interest yarns and other material catching the nostalgic flavor of the period.

Meredith Willson's "Three Chimes of Silver," composed for the anni celebration, will be preemed on the Al Goodman show Saturday (4) at 9 p.m. Willson will sing the tune.

Tampa Times Prez Smiley Takes Over Chief Control; WDAE Stations Included

Tampa, July 31.

David E. Smiley, prez of the Tampa Times Co., becomes majority stockholder of the corporation, which, in addition to the newspaper, operates WDAE and WDAE-FM here. This is subject to FCC approval of a deal in which the Times Co. will buy the company's stock held by Ralph Nicholson and his family.

Smiley said the Times Co. is retiring 5,000 shares of stock owned by the Nicholson family at $165 a share, or a total of $825,000. Smiley and his family will be the remaining shareholders. Jefferson Standard Life Insurance Co., of Greensboro, N. C., is purchasing longterm bonds of the company, amounting to $700,000, as part of the financial deal.

Nicholson severs his relations with the firm to devote more time to other interests, including ownership of the St. Petersburg (Fla.) Independent. In 1941, Nicholson went to New Orleans to publish the Item, and Smiley has been actively operating the Tampa enterprises since.

moola-la!

c'est bon! It's "Holiday in Paris," new series of 13 musical films produced *in Paris* especially for television. It's the Paris every American longs to see . . . the authentic night life and *all* the light and bright life of France's fabulous, 2,000-year-old city.

c'est magnifique! It's the *elite* of Parisian and continental entertainers—Edith Piaf, Charles Trenet, the Lido's Bluebell dancers and many, many others—performing against such backdrops as Montmartre, Champs Elysees, Pigalle, Rue de la Paix and La Seine.

c'est charmant! It's American Dolores Gray discovering Paris—and vice versa. Real-life Dolores, already a top musical star on the continent, has just captured Broadway in "Two on the Aisle."*

c'est profitable! With its accent on top entertainment, "Holiday in Paris" means *beaucoup* TV viewers for a fast-acting advertiser . . . *beaucoup moola.* Call us about first-run rights in *your* markets.

*The usually reserved New York critics said: "the town's new triumph," "the truest talent to arrive on Broadway since, say, Ethel Merman or Mary Martin," "stunning," "somebody to cheer about," "topflight," "new number 1 lady of the musicals."

Radio and Television **Radio Sales**
Stations Representative . . . CBS

Space-Starved Chicago

Continued from page 29

of latching onto the entire three top floors.

ABC is getting the heaveho March 1 from the AM space it occupies in the NBC section of the Merchandise Mart. So, even with the addition of the News building space, the Chi ABC operation will find itself only slightly better off. The floors in the News building formerly housed the original WMAQ studios before the station became an NBC owned-and-operated setup, and will require relatively slight refurbishing for radio use.

Web continues with its Civic Opera plant, where most of the AM and TV audience shows originate in the Civic Theatre. There's still a possibility that ABC, when its pending consolidation with United Paramount goes through, may latch onto the Garrick Theatre in the Loop. Filmhouse, shuttered for almost a year, is owned by Balaban & Katz, UP subsid. Tele conversion of the filmery would be costly and is not considered likely unless the ABC-UP toy moguls decide to make a heavy investment in their central division as a major origination point.

Over at the NBC operation in the Merchandise Mart the intramural jockeying with Rockefeller Centre for more space continues apace. The word is out that N Y. has green-lighted additional room for its midwest way station, but just what and how extensive are the specifics, nobody professes to know. At this point, about the only thing that is definite is that Chi NBC with its video net feeds and ever-expanding local WNBQ tele operation has reached the saturation point within its present confines.

Meanwhile, the Windy City CBS nabob H. Leslie Atlass is also in the real estate market. Atlass is sitting tight on his video plans pending FCC approval of CBS' purchase of WBKB, but it's known he'll need more room than he's getting at the station's State-Lake Bldg. studios. Because of Atlass' weight in CBS affairs, it's expected the space situation for him will be less a problem of top level acquiescence than finding suitable property.

WGN-TV is the only video plant in town where some longrange planning is evident. Its cluster of brand new studios, an adjunct of Tribune Tower, represents the most elaborate Chi teevee physical layout.

Corpus Christi—John H. Mayberry, manager of KUNO here, has been appointed general manager of KUNO and KWTN.

NLRB Orders Election For NABET at WNBW On Its Program Dept. Help

Washington, July 31.

Upholding rulings made by its hearing officer, David C. Sachs, the National Labor Relations Board last week directed that an election be held at NBC's Washington TV station, WNBW, to determine whether non-performing employees in the program department desire to be represented by the National Assn. of Broadcast Engineers and Technicians.

Board accepted withdrawal of a petition by AFRA to represent the employees. Previously, the United Scenic Artists of America, Local 829, affiliated with the Brotherhood of Painters, Decorators and Paperhangers of America, also withdrew from the proceedings.

NABET had sought to include the film editor and operations directors along with staging services assistants in the unit, but the Board found that only staging service assistants are eligible, the other employees being of a professional class.

WNBW employs two staging services assistants who do lettering, designing of title cards, pictorial decorating and other decor relating to scenic background.

ACLU, Afrans

Continued from page 27

the range of personnel to which the disqualification is to be applied."

Malin drew a distinction between barring Communists or totalitarians as officers and as members of unions. He said, "We believe the spirit of American constitutional freedoms is violated by the exclusion or expulsion of persons from ordinary membership in labor unions for political opinions alone," even if they are Communists or totalitarians. "The right to work frequently depends on union membership, whereas it does not depend on being an officer," Malin declared.

ACLU also assailed the barring of Afrans from membership because of identification as Reds by the State or Justice Depts. or the FBI. "This is simple accusation, not proof," he said, "a shocking departure from our American due process principle of holding a person innocent until proved guilty."

Rank-and-file call for the AFRA meeting declared that under the proposed amendment, "Casting will no longer be done solely by casting directors. The right to work will now be determined, not on the basis of talent, but on the basis of whether one's opinions satisfy the Attorney General, the FBI or other 'duly constituted government agencies.'"

Complete Coverage in Hub To Gen. MacArthur Visit As All AM-TV Stations Pool

Boston, July 31.

All Hub radio and TV stations pooled their resources and manpower in an effort to give listeners complete coverage during Gen. MacArthur's two-day visit here last week. With WBZ the origination point for most of the broadcasts, all area stations carried at least a portion of the activity reports, as availabilities permitted, with announcers spotted along the motorcade route describing the action.

Result was, listeners got complete coverage from time MacArthur arrived at South Station (Wednesday, 3 p.m.), throughout his public appearances, which included a trip to nearby Quincy and a visit to the vets at Murphy General Hospital, Waltham. Reports of latter trip, Thursday a.m., were taped, with various stations spotting them during the day. An exclusive was scored by WCOP, whose announcer, Ken Mayer, accompanied the press party on the MacArthur train from New York, phoning in four reports which were recorded on the "beep" and aired over the station.

With Hub a two-channel TV city, coverage was necessarily limited, with viewers getting a 20-minute glimpse of the ceremony attendant with the General's arrival and the formation of the motorcade as it started over the parade route. Only other time TV got into the act was covering the 45-minute speech MacArthur delivered before the Massachusetts Legislature (at the) House Chamber Wednesday night at 9.

Reps of all Hub area AM and TV stations formulated the plans for pool coverage, with Paul Keyes, WNAC program director, acting in same capacity for the two-day events, and Charles Vassal, WBZ, designated as technical director.

'Linkletter'

Continued from page 25

agreement to film the Groucho Marx tele show without interference. Members originally had voted not to let any IATSE crews shoot pix within its jurisdiction. Filmcraft contract with NBC for the filming of "Bet Your Life" had another season to run, but beyond that period, NABET will exercise its claim to jurisdiction.

ABC shipped negative of "Life With Linkletter" kinescope to Chicago, where it was processed in an IATSE laboratory. Client came down from Minneapolis to view runoff, to determine future treatment to be given series. It was originally intended as a film series in 35m.

Zenith Fights

Continued from page 25

otherwise disclosed any interest in the frequency, whereas Zenith has been shown to have long been both a commercial applicant for and an experimental operator upon Channel 2."

The company had a commercial permit for Channel 2 in 1941 but was prevented from using it because of the war. It was reissued the permit in 1946 but relinquished it in 1947. Its reapplication for the channel in 1948 was caught in the freeze.

Zenith installed transmitting facilities for use on the channel for its Phonevision tests. This equipment is comparable to a commercial station, but the company said it "will not urge such investment" in support of its application for a station on Channel 2.

ONE OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE

Four years, University of Illinois
Five years, Blackett-Sample-Hummert
Ten years, McCann-Erickson
Free & Peters, Inc. (Chicago Office) since April, 1951

Yes, by George, it's—

GEORGE F. STANTON!

Here's an F&P Colonel who, before joining us, had spent most of his business life on *your* side of the desk. Starting 'way back in high school, George Stanton worked during the summers for J. Walter Thompson. After college, he stuck to the agency side of advertising, where he rolled up 15 valuable years of experience with two big national firms. Then, having acquired an excellent knowledge of all kinds of media, George found it easy to buy the idea of going into national spot television as a lifetime career.

Today George Stanton is one of the 75 *good men* (and women) who staff our seven offices, and who keep proving and reproving the magic of the F&P formula. It's a formula we developed back in 1932, and have "lived by" ever since . . . *good* stations and *good* men = good *service*.

Today more than ever we are convinced that this "philosophy of fundamentals" is the most important thing we have to offer you, here in this pioneer group of station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

DAVENPORT WOC-TV* (Central Broadcasting Co.—WHO-WOC)
FORT WORTH–DALLAS WBAP-TV* (STAR-TELEGRAM)
LOUISVILLE WAVE-TV* (WAVE, Inc.)
MIAMI WTVJ (Wometco Theatres)
MINNEAPOLIS–ST. PAUL WTCN-TV (DISPATCH-PIONEER PRESS)
NEW YORK WPIX (THE NEWS)
ST. LOUIS KSD-TV* (POST-DISPATCH)
SAN FRANCISCO KRON-TV* (THE CHRONICLE)

*Primary NBC Affiliates

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

Courtesy of M-G-M
Now appearing with DONALD O'CONNOR In "THE MILKMAN" (Universal-International)
Management: WILLIAM MORRIS AGENCY

Your Lucky Strike Hit Parade
presents to all our friends during our 8 week hiatus
a special summer service!
SNOOKY LANSON SAYS: Look for this listing every week
Your Lucky 7 Tunes that you would have heard last Saturday
as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.
1. TOO YOUNG
2. MY TRULY, TRULY FAIR
3. MISTER AND MISSISSIPPI
4. THE LOVELIEST NIGHT OF THE YEAR
5. SHANGHAI
6. BECAUSE OF YOU
7. ON TOP OF OLD SMOKY
SLEEN WILSON SAYS: We'll be back September 8th
DOROTHY COLLINS SAYS: Be Happy - Go Lucky!
RAYMOND SCOTT SAYS: Have a Happy Go Lucky Summer!
Enjoy "Assignment: Man Hunt," friends This summer on TV— For chills and thrills a-plenty, it's The tops in mystery!
LUCKY STRIKE "IT'S TOASTED" CIGARETTES. L.S./M.F.T.
See your Lucky Strike Hit Parade Summer TV replacement
"ASSIGNMENT: MAN HUNT"
Saturdays at 10:30 P.M. NBC Television Network

COPR., THE AMERICAN TOBACCO COMPANY

Television Chatter

New York

John H. Tobin is producing "Your Esso Reporter" for Telenews Productions, with **Robert J. Kingsley** as supervisor. **Bob Bendick** produces the show for CBS . . . **Harry Brundidge**, former St. Louis crime reporter who produces and moderates "Brundidge—Crime Reports" for WPIX, has been inked to a five-year termer by the station . . . **Harold Christensen**, of General Artists Corp. radio-TV department in Chicago, moves to the N. Y. office effective today (Wed.) . . . **John McNeil**, video chief for the Bermingham, Castleman & Pierce agency, to the Coast on a combined business-vacation trip . . . **Martin Brandt** signed for a top role on ABC's "Tales of Tomorrow" preem Friday (3) . . . Networks reportedly bidding for video rights to American Soccer League games promoted by **Sig Schy** and slated to be played both at Madison Sq. Garden and, the Polo Grounds . . . **Jeri Walsh** has resigned as assistant to producer **Barry Wood** on NBC's "Kate Smith Show" to become assistant to **Clyde Matthews**, video production chief for MacLevy Studios . . . **E. G. Marshall**, back in N. Y. after the Ciney, Md., strawhat tryout of "Souvenir from Italy," appears on CBS' "Man Against Crime" Friday night . . . **Richard Kiley** set for a role on CBS' "Big Town" tomorrow night (Thurs.)

Monty Morgan, of NBC-TV film department left Friday (27) on Mexico and Cuban vacation . . . **Jay Barney** into "Police Story," "Rogue's Gallery," "Assignment Manhunt" and "Captain Video" before two weeks' duty with reserves at Fort Monmouth . . **Midge Stark** now assisting director on **Sammy Kaye's** CBS-TV show . . **Ed Jurist**, writer-producer of "Young Mr. Buttons," has taken a place in Westport where he'll write the show with **Norman Tokar** . . **Jackie Kelk** and **Ed Herlihy** to Bermuda on same boat Friday (3) . . **Skitch Henderson** to pinchhit for Herlihy for two weeks on WNBT's "Date In Manhattan." . . **Clifford Sales** into ABC-TV's "Date With Judy."

Xavier Cugat and **Abbe Lane** guest on **James Melton's** NBC-TV show tomorrow (Thurs.) . . . **Wilbur Stark** and spouse **Kathi Norris** in Bronxville for the summer . . . NBC-TV's **Caroline Burke**, femcee of "Vacation Wonderlands," will answer queries on holidays for the web's personnel for next two weeks, daily at 5 p.m. . . . **Red Skelton** has invited 10-year-old **Dickie Orlan**, of NBC-TV's "Juvenile Jury," to his Coast home and a Metro screen test this month . . . **Miriam Lasky**, ex-tele casting of CBS, has joined Casting Consultants . . . **Don L. Kearney**, ex-Katz agency, has joined ABC as manager for TV spot sales.

Lawrence Spivak, co-producer of "Meet the Press," sailed for Europe Saturday (28) on the Queen Elizabeth, as did **John Martin**, a WCBS-TV staffer.

Hollywood

Trans-World Pictures, headed by **Ron Freeman**, is producing a series of 13 half-hour telepix based on **Rupert Hughes** yarns, at Eagle Lion studios. "Lady Who Smoked Cigars" is first on sked . . . **Suzanne Dalbert** and **Edmund Lowe** topline "Front Page Detective" series telepic, "Recipe for Murder," rolling under aegis of Jerry Fairbanks Productions . . . **Ernst Jaeger** has been named casting director for Frank Wisbar Productions . . . **Gladys George** makes debut in "The Other Jessie Grant," Bigelow Theatre telepic . . . Allegro Productions will shoot a series of telepix based on U. S. Rangers. Company obtained rights from **Stan Jones**, who will be tech adviser on the series . . . Sports Vision, which produces film for TV on college football games, has moved from Frisco to Acme Lab here, with prexy **Bill Parry** prepping upcoming pix for fall games . . . **Richard Rober** stars in "The Wedding."

Marten E. Lamont named biz manager in Hollywood for upcoming Ross Reports on "Films for Television" . . . Suprema Beer inked a 52-week pact to bankroll weekly bowling games from Pan Pacific over KTTV . . . Telecilx, formed recently by **Irwin Gwirtz** to make musical transcriptions for teevee, folded without making any telepix. Gwirtz says he was unable to get contract from AFM prexy **James C. Petrillo** . . . Eddie Bracken Productions' puppet series, "Willie Wonderful," has been sold to KPIX in Frisco for a 26-week period, teeing off Sept. 3.

Bill Welsh signatured as regular panel member of KTTV's "I Want to Get Married" . . . **Gene Autry's** Flying A Productions is prepping "Rocky Jordan" telepix series, topline **George Raft** . . . TVA members will get a hunk of retroactive pay, as result of Wage Stabilization Board's action okaying union's petition for approval of hikes negotiated with six L. A. video stations. Channels have been holding pay involved in uppance since April 15 . . . Revue Productions, now wheeling "Unfinished Business," with **Dane Clark** and **Ann Rutherford**, has temporarily shelved "That Time in Boston" . . . **Fred Messenger** inked as casting director for Trans-World Pictures, headquartered at Samuel Goldwyn studio.

Chicago

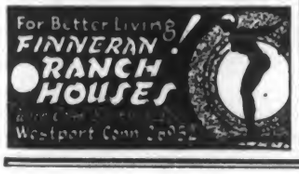
Martha Hood, formerly with Francisco Films, has been made tele production topper at the Earle Ludgin agency . . . **Milt Blink**, United Television Program's secretary-treasurer, in Gotham for a series of confabs with UTP eastern execs . . . Chi ABC commentator **Paul Harvey** returns to WENR-TV with a nightly telecast sponsored by Burton Dixie. ABC station is dropping **Austin Kiplinger** from the late evening spot to make room for Harvey. Kiplinger continues his 6 p.m. strip . . . After a month's vacation at Cape Cod, NBC-TV director **Bill Hoban** is back, getting ready for return of the "Garroway At Large" show this fall for Armour in its new Wednesday night spot.

WENR-TV's "Uncle Mistletoe" resumed Monday (30) for Marshall Field after a month's hiatus . . . Webster-Chicago Corp. takes over the Friday night **Clifton Utley** newscast on WNBQ, with American Television bowing out . . . **Ed Skotch**, director of ABC's "Super Circus," taking a summer hiatus . . . Sears Roebuck is testing local teevee with a three-week campaign on WNBQ . . . **Dave Edell** is **Joe Wilson's** new man Friday on WBKB's Cubs telecasts . . . In-and-outer puppet show, "Paddy the Pelican," is back at WENR-TV in the . . . sday and Thursday 5:30-6 p.m. . . . ot. **Mary Frances Desmond** is featured . . . **Pat Tobin** is new co-emcee with **George Menard** on WBKB's "Fun and Features."

London

Dallas Bower is producing **William Templeton's** "The Silent Village" on Sunday (5) with **Joyce Redman**, **Hugh Williams** and **Andrew Cruickshank** in the leads . . . In the next "London Town" series Friday (3), **Richard Dimbleby** is visiting Somerset House, the Festival of Britain and Drury Lane . . . Oscar Wilde's fantasy "The Happy Prince" being presented as a shadow puppet show today (Wed.), **Philip Bate** producing . . . **Hermione Baddeley** and **Sonnie Hale** starred in "Re-View" last Saturday (28), featuring hit songs of previous revues. **Walton Anderson** and **Harry S. Pepper** were producers.

Boxing from the Empress Club nitery, which is being organized by the National Sporting Club, was aired Monday (30). **Raymond Glendenning** and **Peter Wilson** acted as commentators . . . **Joyce Palin** and **Robin Netscher** star in a new children's play, "The Secret of the Sampler," next Sunday (5) . . . "Treasure Island" is being serialized Aug. 25 in the "Children's Hour" program, with film star **Eric Portman** as Long John Silver . . . Yesterday's (31) drama offering was **E. G. Cousins'** "I Done A Murder," with **Toke Townley** and **Rena Anderson** starring.



DuMont Names

Continued from page 24

They claim that the only reason sports promoters originally banned live video was because of its effect on the gate. As a result, they said, only some system, such as theatre-TV, which can retain the basic sports structure (meaning the crowd on hand in a stadium), offers the economic answers to the promoters' problem.

According to the theatre-TV spokesmen, consequently, promoters can be expected to okay home TV for their events only on special occasions, such as the Walcott-Charles fight. That, they pointed out, was favored with a $200,000 advance sale as a special charity promotion in Pittsburgh and not until that $200,000 was in the till did the promoters agree to do business with DuMont. They hinted that the networks might be trying to fan a fire under set manufacturers with their claims that theatre-TV will hurt set sales.

All-Star game is being carried so far by 35 DuMont stations in 34 cities. Coverage will mark the third successive year that DuMont has televised the game. Jack Brickhouse is to handle the play-by-play, with Red Grange doing the color commentary.

Fringe Area

Continued from page 27

tions. As expected, the agency adopted a shortcut procedure by which parties to the proceeding will file written testimony to support their positions on particular proposed channel assignments. Oral cross-examination will be ordered by the Commission only on issues which cannot be resolved by written evidence.

Mpls. Stations to Apply

Minneapolis, July 31.

WTCN-TV and KSTP-TV will apply for more power for their stations, now that the FCC has announced it would receive applicants for such grants.

Applications pending from Twin City radio stations WLOL and WMIN for TV facilities are not affected by the FCC partial relaxation of its freeze on TV. Applications also have been made recently for TV permits by radio stations at Duluth and Bemidji, Minn., and Fargo, N. D., in this area.

Inside Stuff—Television

A lensing technique practically forgotten since the early days of video, when equipment was scarce, was brought into use Friday night (27) on ABC-TV's "Studs Place." The entire half-hour dramatic show, using six characters, was shot by a single camera by deliberate intent. Idea was an experiment designed to give the smoothest possible flow to the Chi-based show. Cameraman Sam Gornick shot the dramatics while his two colleagues sat by to lense the commercials. Dick Locke directed the one-gun operation.

To facilitate the handling of its film, including kinescoping recordings, NBC-TV is opening a film exchange in Hollywood. New exchange will service stations throughout the country with all programs originating on the Coast, including kines of shows aired live from there, as well as the vidpix produced there for NBC syndication. Exchange is expected to ease the pressure from the web's N. Y. headquarters, which heretofore has serviced all film used by NBC.

Texans will soon have a new video station, despite the FCC freeze on new station applications. Group of businessmen in the Rio Grande valley have ordered a 500-watt TV transmitter from RCA for service to residents on both sides of the Mexican border. Station is to be erected at Matamoros, Mexico, across the border from Brownsville, Tex., so that it will not be under the FCC's jurisdiction. Station, which will bear the call letters XELD-TV, is slated for a September preem. Monte Kleaban, manager, plans to transmit the majority of shows in English. Among the owners is Romulo O'Farrill, Sr., who operates XHTV, Mexico City, first video outlet to take the air in Latin America.

WAVE-TV's 334,000 Homes

Louisville, July 31.

Following FCC announcement June 26 that applications may be made for use of full power for those TV stations operating at below their 5 kw rated power, WAVE-TV made application the same day. If granted, this would give WAVE-TV an effective radiated power of 24.1 kw.

The increase in WAVE-TV potential home coverage would then be 20,328, for total of 334,000 homes.

AM-TV Directors

Continued from page 27

called this clause "totally without justification" and said it would fight for its elimination in future agreements.

Meeting incepted an exec committee which will meet at least quarterly. Chaired by Mack, group includes Franklin J. Schaffner, N. Y.; Gordon T. Hughes, Hollywood; Hal Miller, Chi, and Joseph Browne, rep at large.

Board also issued an anti-Communist statement, pledging "our best abilities and utmost energies toward fighting these vicious influences wherever they appear."

Officers elected at the meeting were Kenneth MacGregor, secretary, and Frances Buss, treasurer. Incumbents are Mack, prez; Oliver W. Nicoll, first v.p.; Arthur Hanna, second v.p., and Miller, third v.p.

WLBS, Birmingham, Being Picketed by Engineers In New Owner Pact Snag

Birmingham, July 31.

WLBS, which changed ownership and call letters from WKAX last week, has been picketed by an engineers' local ever since a group of Georgia business executives took it over on July 20. FCC okayed changing the call letters for this daytime operation.

Sale price was $36,000, paid to the Rev. Glenn V. Tingley, founder and operator, and his board of directors. This provides a fulltime outlet for Liberty in Birmingham. Sam Fisher, commercial manager, said Sunday (29) he hoped a settlement could be worked out with the engineers' union.

The trouble started when WKAX gave its 12 employees notices and two weeks' pay. A one-year contract authorizing three engineers and one chief engineer for the station, signed last March, is the bone of contention.

At present Ralph Dennis, formerly with the Raytheon Mfg. Co., and now vice-president of WLBS, is operating the engineering controls alone. The new management, which took over Friday, is contending that it doesn't need four engineers for so small an operation.

E. D. Rivers, former Governor of Georgia, heads this group of businessmen. Tom Carr, president of the Georgia Local Radio Station Assn., is also in on the deal.

WANTED AT ONCE
YOUNG TV WRITER
For dramatic shows. State experience.
Box V-189 Variety, 154 W. 46th St.
New York 19

Profitable TV Audience
exclusive with
WGAL-TV
Channel 4
LANCASTER, PENNA.
Only TV station in ... only TV station seen in this large ... rich Pennsylvania market area.
NBC TV AFFILIATE
Clair R. McCollough, Pres. A STEINMAN STATION
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

They Know What's Watt Down in WFIL-adelphia

Ad men who've taken a good look at the Philly radio market know one thing for sure—it's not just the power, it's the *selling* power that counts.

That's why more and more of them are turning to WFIL, Philly ABC net voice, whose 5,000 watts actually outpull 50,000 watts in 11 out of 14 counties in America's third largest Retail Trading Area.

And it's the whole Philly area—not the city alone—that is most significant to the sales-wise. Here are 4,400,000 men, women, and minors. Every year they soak up $4 billion worth of retail goods. Their effective buying income is valued at $6,638,750,000.

A plum ripe for the picking, plus a big bonus area . . . and the ladder to the top of the tree has "560" written all over it. It's an engineering fact that WFIL's 5,000 watts, operating at 560 kilocycles, give coverage equal to 100,000 watts at double the frequency . . . 1120 kilocycles. Schedule WFIL.

SETTING THE PACE!

OTHERS MAY TALK, BUT
Metro-Goldwyn-Mayer Radio Attractions DELIVERS!

Here are the finest quality open-end transcriptions ever offered to the radio industry. MGMRA's amazing record during its two brief years is your continuing assurance of top audience ratings, top desirability to advertisers, and top sales impact in every marketing area.

THE STORY OF DOCTOR KILDARE
The unforgettable LEW AYRES and LIONEL BARRYMORE in their exciting screen roles now a thrilling radio drama.

THE HARDY FAMILY
with
MICKEY ROONEY and LEWIS STONE
Another great screen series comes to radio with its original stars in a new and delightful chapter each week.

CRIME DOES NOT PAY
MGM's Academy Award winner—now a tense, thrilling air drama. One of the most exciting programs in radio.

THE GRACIE FIELDS SHOW
Great entertainer and international favorite, Gracie Fields is back with a new musical show to entertain every taste.

MGM THEATRE OF THE AIR
Radio's most distinguished weekly hour! Howard Dietz presents radio adaptations of great screen stories with star-studded casts. Winner of 3 citations for excellence.

THE ADVENTURES OF MAISIE
Starring **ANN SOTHERN**

The gay and glamourous screen favorite ANN SOTHERN as "Maisie" in a program filled with laughter, fun and romance.

AT HOME WITH LIONEL BARRYMORE
The Grand Old Trouper chats from his store of personal memories in a unique radio visit, five times each week.

JOHN NESBITT'S PASSING PARADE
Even more exciting than in his Academy Award-winning screen series, the Man with the Golden Voice is now on radio.

8 GREAT HOLLYWOOD SHOWS... PRICED FOR PROFIT!!!

Metro-Goldwyn-Mayer Radio Attractions

ALL THESE AND MORE TO COME! WATCH FOR ANNOUNCEMENT!

711 Fifth Avenue
New York 22, N. Y. MUrray Hill 8-1000

Radio Representatives, Inc.
737 N. Michigan Avenue
Chicago 11, Ill. SUperior 7-8121

CIRCLING THE KILOCYCLES

Greensboro, N. C.—WISE, Asheville, has been given permission to change its frequency and power and move its transmitter. The station, which now operates on 1,230 kilocycles, 250 watts, unlimited time, will change to 1,310 kilocycles, one kilowatt night and five kilowatts day.

Richmond—Harry Monroe, formerly with WENT, Gloversville, N. Y., has joined the announcing-production staff of WRVA. Sam Fouts, former continuity director of WRVA, has been promoted to position of assistant advertising manager of Larus and Bro. Co., owners and operators of the station. Catherine Thomson, of New York, replaces Fouts.

Greensboro, N. C.—WFNS, (AM and FM), of Burlington, has affiliated with the Liberty Broadcasting System. Station program director is Bob Jordan.

Trenton, N. J.—Irving Gruper has been appointed director of continuity and promotion at WTTM, NBC affiliate here. Fred L. Bernstein, WTTM, station and sales manager, on a two-week vacation in Charleston, S. C. Bob Fulmer, WTTM music director, is back after a brief honeymoon.

Greensboro, N. C.—The FCC has authorized the U. of North Carolina to build a non-commercial educational FM station at Chapel Hill, N. C.

Columbus—Dean Boyer, sports director of WHLL, Wheeling, W. Va., named to the announcing staff of WCOL here. He was formerly news editor and chief announcer for WBLK, Clarksburg, and also was an announcer for WPAR, Parkersburg. Station also moved its sports director, Jack Buck, into a disk jockey show called "Buck Up," to replace "Kimball's Korners," which was vacated when Emerson Kimball resigned.

Memphis—WDIA, Memphis daytime Indie with practically all-Negro programming, is currently constructing additional office space to its present site located at 2074 Union Ave. here. Plans call for one office building in rear of new setup and two offices in the rear linked to its studio operation. Completion is expected in about 30 days. John Pepper and Bert Ferguson own and operate the Memphis outlet.

Greensboro, N. C.—Two applications for radio stations in North Carolina have been filed with the FCC. The applicants are: L. C. McSwain, trading as Eastern Carolina Broadcast Co., Greenville, N. C., 1490 kilocycles, 250 watts, unlimited time, and J. M. Stephenson, 50% owner of WFVG, Fuquay Springs, N.C., who applied for per interest of his partner, B. H. Ingle, mit to buy out the remaining half Sr., for $7,500.

Cincinnati — Bill Fredericks, WKRC announcer, will head the radio-television department to be inaugurated Sept. 10 at the Cincinnati Conservatory of Music. Students will originate radio programs there to be carried by WKRC. WLW is closely affiliated with Cincinnati College of Music in conduct of radio and TV training, which has been in progress for several years.

Cincinnati—Pat Boisseau, WKRC newscaster for past 30 months, leaves Aug. 20 to join the State Dept. as radio officer at Saigon, Indo-china. Before assuming the foreign post, he will have a six-week training course in Washington.

Pittsburgh—Bert Young has moved into the Walker-Downing agency berth which Harold Lund vacated when he went to WDTV as its manager . . . Roslyn Aipert, original Nancy Dixon at KQV, is doing that program again for a few weeks while her successor, Janet Crediford, is vacationing in Florida . . . Cartoonist Marty Wolfson and Bill Brant have a new TV program called "Marty Wolfson's Sketchpad" on Channel 3 every weekday afternoon at 5:15, while "Happy's Party" is off until school starts again . . . Elda Allen pinch-hitting on KDKA's noon-time "Brunch" show during leave of absence of singer Elaine Beverly, who is playing some nitery dates with her husband, Joe Mann . . . Bernie Armstrong, musical director of KDKA, leaving with his son, Bernie, Jr., next week on a Canadian fishing trip.

Los Angeles—Pro football gets under way here Aug. 15 with Arden Farms sponsoring the broadcast of the charity game between the L. A. Rams and Washington Redskins at the Coliseum. Game will be carried locally over KECA and channeled to net stations in Bakersfield, San Diego, Santa Barbara, San Bernardino and Santa Maria.

Philadelphia — Jim Leaming, WIP's sports director, was appointed by Governor Driscoll of New Jersey as one of the state's Veteran Commissioners of Sports.

Leaming is a native of Atlantic City, N. J., and was an All-American football star at North Carolina. He came to WIP last year from WFPG, Atlantic City.

San Antonio—Charles P. Plumb has been appointed radio script editor of WOAI here. He was co-originator and cartoonist of the syndicated comic strip, "Ella Cinders."

Cleveland—Soupy Hines, WJW disker, has taken on a kiddie TV spot, 12:15 to 1 p.m. Monday-through-Friday on WXEL . . . Guy Ewing, formerly WCUO, announcing with WTAM . . . Warren Guthrie, Sohio Reporter, moves into a five-station, 10-minute 11 p.m. spot from WXEL to television outlets in Cincinnati, Columbus, Toledo and Dayton . . . Among newsmen making an Army junket to Europe from this area are Wayne Skakel, WHK; Jim Martin, WGAR, and Bob Angel, WSRS. Gail Egan, sports announcer, takes on regular duties at home game WXEL television mike for Cleveland Indians with Hal Neweii. Larry Allen moves over as statistician . . . AFRA delegates from here to national convention include Ted Smoot, executive secretary; Don Gabriel, WJW, prexy; Sanford Markey, NBC, and Walter Davis, freelance.

KLIX
IS KLICKIN'
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

New Briarton Hotel
322 WEST 84TH STREET
NEW YORK CITY
Singles and doubles with kitchenette, hotel and telephone service. Transients accommodated. Reasonable rates. Phone TR. 4-5690.

WJBK delivers the Goods
YOUR GOODS... WITH SALES PUNCH
Excerpt from agency letter—"Jack the Bellboy's program has clearly been our most effective medium here in Detroit for MUNTZ-TV, and the bulk of our advertising budget is used on his show. Recently, a time outlay of $300 sold over 130 MUNTZ-TV sets for cash sales of over $30,000. The average phone pull on the Bellboy's weekend show for MUNTZ is well over one hundred calls."
WJBK-AM-TV-DETROIT
WJBK-TV—a CBS and DUMONT Affiliate
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

FIRST HAMBLETONIAN SPONSOR INKED BY CBS

Reynolds Metal this week pacted to sponsor CBS' pickup of the Hambletonian, annual trotting race classic from Goshen, N. Y., Aug. 8. Show, which will be carried on the full radio network, is scheduled for the 5:30 to 5:45 p. m. period.

Deal marks the first time that CBS has been able to sell the show. Buchanan agency handled the Reynolds account.

WPEN's Disker Allison Show Grabs Off Sponsor

Philadelphia, July 31.

WPEN's late-evening show, featuring ex-Boston disk jockey Steve Allison, will be aired from Lew Tendler's Restaurant beginning late this week, and has already snared a sponsor.

Show, which formerly featured Kal Ross and was aired from the lounge of the Latin Casino, has been broadcast from the station's studios since the main room at the nitery closed for the summer.

Jackie Gordon's, local men's store, will sponsor the aircasts from 11:15 p.m. to 2 a.m., daily except Sunday, with the restaurant sharing costs.

Writers Theatre's TV Series Via Official

Hollywood, July 31.

The Writers Theatre, local group which has had its sights on television, is planning to produce and release a series, through Official Films, the Ike (ex-CBS) Levy outfit which recently bought the Jerry Fairbanks studio.

As the name implies, a group of name writers, including Allen Rivkin, Emmett Lavery, Jerry Horwin, John Larkin and others, set up this co-op group for indie TV scripting and producing activities.

Scramble

Continued from page 24

covered throughout the country, either on the interconnected net, by regional webs or on local stations. Schedule is expected to include some games on the Coast, as well as in the Big 10, which last year would permit no TV for home reception whatsoever.

Under the NCAA plan, through which it hopes to gain the vital statistics on video's effect on the football gate, each section of the country which can be reached will view seven games during the season. Three Saturdays are to be blacked out in each area as part of the research. No college team will appear more than twice during the 10-week period, since the NCAA plan stipulates that a single college can be included only on one home game and one away.

Westinghouse will pay a reported $1,000,000 for the complete 10-week schedule. Agency repping the firm on the deal is Ketcham, MacLeod & Grove, of Pittsburgh.

AFL Renews

Continued from page 27

weekly for time and talent) comes in at $2.23, while Lewis (whose t.&-t. figure is around $28,000) costs $5.17, more than twice as much. Union group considers that highly favorable, since total listening falls off at the later hour when Edwards is heard.

Morris Novik, consultant on broadcasting for the AFL, said that if Edwards was carried on the same hookup that beams Lewis, former would have a rating of 8.9 Lewis sponsored (co-op) on some 400 stations, while Edwards is bankrolled cross-the-board on 27 stations, with 111 others carrying him sponsored three times weekly.

Edwards, who does considerable news digging in addition to commentary, has been conducting two editorial crusades, for price control and better housing. He has used a large number of guests, chiefly governmental officials.

Use of Kines

Continued from page 23

time on it. As a result, for any time slot in which two or three of the webs have major programs competing with each other, the one which does not gain use of the relay at that particular time will be forced to use kine.

Three-Hour Lag

As for the time differential, the three-hour lag between N. Y. and L. A. is expected to be more important in TV than it was in radio. Whereas an 8 p. m. radio show from N. Y. might have been okay at 5 p. m. on the Coast, web execs feel there will be only a small video audience available in L. A. at 5. A bill reportedly is pending in the California state legislature to put the state on daylight saving time throughout the year, which would reduce the time lag to two hours in the fall and winter. Regardless of that, the webs predict they will need kines for their programs aired at 8 p. m. and later.

Number of single-station and two-station markets offers the same problem as the single relay channel. With four networks competing to get their programs into those markets, the ones which don't gain the time slots necessary to coincide with a program's live transmission will be forced to rely on kine. Until the FCC freeze is lifted and more stations take the air, consequently, the webs expect that some of their top evening programs may continue to be aired in certain markets in the late afternoon or early evening—and via kine.

Radio Strong

Continued from page 23

tion in non-TV America on a spot basis, his maximum added circulation would be only 7,343,000 radio homes, compared with the 19,400,000 AM-only homes delivered by NBC stations in TV areas.

Not only would a bankroller skipping AM in tele areas lose this large number of AM-only homes, he'd also miss what radio listening is done in TV homes, NBC stresses. Web cites Pulse data that during the peak TV-viewing hours, 7-11 p.m., 4.7% of the video home in New York are listening to the radio only, while another 5.2% are using a radio set in another room while the TV set is on.

NBC's slide-rule boys underline the fact that there are more radio-only homes in TV areas than tele sets. They add that 53.2% of all TV sets are concentrated in just seven markets, and in the remaining 56 tele areas AM-only homes exceed TV homes.

Study is viewed as significant, because of the increased agitation by some agencies for another rate slash by outlets in tele markets. The admen declare that if a cut isn't forthcoming, they'll advise their accounts to force "tailored" hookups eliminating the TV cities.

Webs feel such tailoring would be suicidal, since they're bound to sell their basic affiliates. They also argue that the recent 15% rate cut can be looked on as a 30% slash in tele markets.

Schenectady — Ernie Tetrault, who joined WRGB-TV, Schenectady, as an announcer after five years at WTRY- Troy, is now emceeing Union-Fern Furniture Co.'s "Celebrity House," a Sunday night show.

WWJ's Three-Hour Show For Flood Victims Gets $5,000 Pledges at Start

Detroit, July 31.

A three-hour show, featuring top talent here for Detroit's 250th Birthday celebration, as well as local talent, garnered over $5,000 within two hours in pledges for aid to victims of the Missouri floods. The show was a public service feature of WWJ. More coin is coming in.

Participating were Dean Martin & Jerry Lewis, Billy Eckstine, Margaret Whiting, James Melton and John Derek. Among the local entertainers were the Four Dukes, Paddy Cliff, Ginny Walker, Janie Palmer, Jim DeLand, Sammy Dibert, Mischa Kottler, Frank Gagen, Ole Foerch, Tom Montgomery, Minnie Jo Curtis, John King and Charlie Farrell.

In addition, Gov. G. Mennen Williams, Mayor Albert E. Cobo and Michigan Senators Ferguson and Moody appeared on the program.

WWJ switched to both Kansas City and St. Louis for first-hand reports of the desolation. The local program was carried by WDAF, Kansas City, and KSD, St. Louis.

WOND Salesman Dropped In Atlantic City Probe

Atlantic City, July 31.

Atlantic County grand jury yesterday (Mon.) started questioning some 20 persons who appeared before the U. S. Senate Crime Committee in Washington 10 days ago. One result of the questioning was discharge of Lester H. Burdick as a salesman for WOND, in suburban Pleasantville. Burdick was accused in D. C. of allegedly collecting $10 apiece weekly from bookies in the resort for racing results broadcast by the station.

First move made by a new acting police chief was closing down all fraternal and church bingo games. Boardwalk's semi-bingo games were ruled illegal and ops are busy converting amusements into legal games.

WANTED!
MURDER SCRIPTS
Wanted — Scripts
Adaptable for Radio and/or TV
For more information on story requirements, payment rates, etc., write to—
W. P. ROBINSON
V.P. in Charge of Programs
WLW
Cincinnati 2, Ohio

PROFESSIONAL WRITING
EDITING • CONTINUITY
ACTS REWRITTEN
SCRIPT ANALYSIS
ACCOUNTS BY MAIL
1340 Asturia Ave., Coral Gables, Fla.
Ph. (Miami) 4-6727

SEE CHARLIE CURRAN
Seaboard Studios, Inc

BAND BIZ GEARS FOR B.O. PICKUP

DEFENSE COIN A MIDWEST FACTOR

Chicago, July 31.

While the past year has seen band business ebbing in the midwest, booking of cocktail units has simultaneously been on the upswing, Chi booking offices reported last week.

Agencies chalk up the new upsurge to the Government's recent defense expenditures and the reactivation of a covey of Army camps hereabouts. In the former category, factories, which have been idle since V-Day, are now top-staffed and geared for defense production. This has prompted surrounding pubs and plush saloons into acute competition with one another, the result being the largest demand for entertainment since the last war. Bookers cite Green Bay, Wis., Davenport, Iowa, Rock Island and Peoria, Ill., as virtual boom towns for small units.

It's claimed that the past few months have seen the most acute shortage of units in the past seven or eight years. Instrumental or

(Continued on page 42)

ASCAP Answer Due This Week On TV Petition

Winding up the first phase of an impending long legal debate with indie TV broadcasters over performance fees, American Society of Composers, Authors and Publishers will likely file its answers to the TV-ers' petition in N. Y. Federal Court this week. Move is preparatory to settlement of the rate dispute which the TV indies placed in the court's lap a couple of weeks ago after direct negotiations failed.

Licensing wrangle, which is of crucial importance to the music industry because video is regarded as becoming the most important single source of revenue for ASCAP in the future, involves the per-program license rates proposed by the Society. The indies have rejected the rates as too high and, under the antitrust consent decree, were given the right to ask the courts to decide the question.

ASCAP's talks with the film producers, meantime, are slated to be opened shortly. Opinion among ASCAP execs has been veering away from a demand for flat fee from each studio in favor of a percentage cut of each studio's gross. Such a deal would be similar to the blanket licensing arrangements now operating with the radio and TV networks.

N. Y. SYMPH SCOT B'CAST HITS BRIT. UNION SNAG

London, July 31.

The N. Y. Philharmonic-Symphony Orchestra is becoming involved in a row with the Musicians' Union here, over the decision of the Ministry of Labor to allow broadcasts of a series of concerts to be performed at the Edinburgh Festival in August and September. Hardie Ratcliffe, the union's general secretary, said it raised no objection to the orchestra playing at Edinburgh, but emphatically opposed the broadcasts.

He recalled that when the Royal Philharmonic Orchestra played in the U. S. last year, his union gave instructions to all musicians that they should regard themselves, during their stay in America, as under the jurisdiction of the American Federation of Musicians. He felt that the New York orchestra should respond in the same way.

Charles Grean, RCA-Victor's pop artists and repertory head, back in New York homeoffice after a week of recording sessions on the Coast.

The Music Biz's Frankenstein

Has the music business built a Frankenstein for itself by building up the disk jockey to his present level?

It's a serious intra-trade worry at the moment. The seasonal downbeat usually inspires self-examination, but this summer's doldrums, more than ever, has the music men wondering what will be the end-result of the deejay.

The recording industry has long reached the proportions, of course, where a table-turner, utilizing phonograph recordings as a by-product prop, can earn a bigger salary than the President of the United States. That's certainly the case of the Martin Block-Ted Husing school of suave salesmen, whose pitch is pied-pipered strictly by the records.

Bypassing for the moment the inroads made on musicians' payrolls, or the fabulous jukebox business that runs into millions (some groups of machines are distributed by "syndicates" that smack of yesteryear's bootleg beer technique), the fundamental is still the music business. A music publisher is supposed to be in the business of publishing. But today he is more a fountainhead for a pop song production line for benefit of the diskers than for his basic publishing business.

Phonograph and piano-roll royalties, performing rights income, synchronization fees, and the like, heretofore, were ostensibly by-product revenue. A publisher is supposed to make money from what he publishes. A 1,000,000-copy hit, wholesaling at 18-22c and netting 8-12c profit per copy, is still a fancier business than three times as many recordings on which the publisher realizes 1½-2c royalty. And this he has to split 50-50 with the songwriters, whereas the 8-12c sheet profit is net, after production, promotion and royalty. Besides which, any sheet-seller of that proportion would enjoy a disk sale in the millions.

But all this has changed. The music business is on a treadmill race for that recording; then that disk jockey plug; and, in turn, a performing-rights yield, per-point, via the ASCAP or BMI payoff system. Maybe via ASCAP, with its pyramiding annual royalty melons — the latest near $14,000,000—may evolve the new form of really big revenue. In fact, it is that already. Top writers whose annual ASCAP ceilings were at $18,000 now more than double that. Major publishing groups collect up to $1,000,000 per annum from performing rights alone.

Somewhere, importantly—perhaps too much so—is the disk jockey. He is the end-result, next to the ultimate consumer, for all the wax workouts that are occupationally indigenous to the industry.

There was a time when you "placed a song" in the music business; now you "place a record." Thus, the structure places accented importance on the tune-pickers within the diskeries. They are musicians, and invariably expert. Some are also creative artists, maybe songsmiths, so that their product becomes competitive to the rest of the industry.

The platter-chatterer becomes the George Jean Nathan of the industry. Some, in former years, even got spurious attention by publicly breaking this or that "lousy" record, letting the scrunch and the spleen of their appraisal of supposed mediocrity go out over the airwaves. This "showmanship" has long since grapevined to the state-owned broadcasting systems abroad —England, France, the Lowlands, the Norse countries. They are music-minded there, too, particularly about "Yankee jazz" as it is broadly called.

On a milder plane the disk-chatterer, of great or small calibre—and his importance is predicated dominantly on the extent of his commercial billings—essays a certain showmanship. They recognize they are latching on to something which, technically, they may not even be authorized to utilize over the airwaves. Records are sold for "non-commercial use only in homes" —it says here in small print on the label. Nobody pays attention. The DJ most often doesn't even buy the record. He's wooed, cajoled and —in many cases—bribed.

The payola has gone from the artist to the platter-chatterer. Sometimes it's a double payola in that the original recording artist may have a cut-in, and certain "vulnerable" jocks in "strategic" plugging positions are also underwritten. If it isn't cash it runs the gamut from gifts (tickets, liquor, clothes, trips) to delivery of "guest artist." Latter isn't really difficult, in light of the logrolling and noblesse oblige that obtains when some femme chirper comes to the studio for an interview. For some time before, during, and after the interview, that songstress' catalog gets a pretty good ride.

Then there is the gimmick of utilizing this or that trade sheet for the "authority" of the "best." One deejay proclaims with pomposity and almost breathless importance that this or that disk has moved up "three buttons"; another groups platters into quarter-hour segments of jump, Latin, "boy friends" or "girl friends" (male or femme soloists), sweet-hot, etc. These are the showmen. Most just platter and chatter, the disks depending on the angle. With all, the recording is just a punctuation between commercial spieling or pseudo-sagacity in matters theatrical. It reaches such ridiculous proportions as in the case of a St. Louis used-car merchant buttonholing Guy Lombardo one night that he was the maestro's "sponsor" in that city. What he meant was that the local disk jock, whose time-slot he buys for a "15-minute program of Lombardo music," was on his company's payroll.

The Frankenstein proportions which the music industry is exploring anew and with sharper perspective embrace all these and other segments. Just because some North Carolina deejay, by accident or otherwise, was able to "revive" the oldie "Heartaches" into new money for all concerned may have been built up beyond all proportion. For a time, many a deejay was on a kick to "discover" that sleeper. Some go overboard, almost to the irritation point, with this or that new issue. These are the as-I-predicted-three-weeks-ago kiddies.

Then there's the deadline-breaker. He usually waits until 12:01 a.m. in order to be the "first" to debut this or that disk. Some, particularly around New York, have been heard to brag, tongue-in-cheek, that they "happened to be at such-and-such studio and picked up this platter which I'm about to play for you for the first time, and which I pick to climb to the top." Apart from the phoney "debut" aura imparted by a calculating deejay, it's about as open a confession of mutual bad faith, or partiality by the diskery for the deejay. And there are other aspects to this phoney phonograph Frankenstein.

The fundamental weapon for correction lies with the basic Copyright Act of 1909. Latter did not envision jukeboxes nor the broad utilization of creative talents by others who capitalize more on the by-product (some might even call it scavenger) income than the basic song, its creator, publisher and interpretative artist realizes. There's something wrong with an industry when that continues to obtain. *Abel.*

'Show Boat' Remake Ups Score Into Top-Seller

Although scores from filmusicals have not been too productive of hit songs in recent years, Metro's remake of "Show Boat" is stirring a big flurry of interest in the Jerome Kern-Oscar Hammerstein 2d score. Standards from the show have, of course, been selling consistently over the years, but since the pic's release have shot up into the best-seller category. This is the third film version of the musical.

Sales in sheet music have been unexpectedly good on the score in the last couple of weeks. Chappell Music, "Show Boat" publisher, figures to have sold about 30,000 copies on the score's eight songs

(Continued on page 40)

Dinah, Hutton, Martin & Harris in Teaming On 2 Victor Tunes

A new peak in the current "gimmick phase" of the disk industry was reached last week when RCA Victor parlayed four of its top artists on a couple of tunes. Waxed on the Coast, the quartet consisted of Dinah Shore, Betty Hutton, Tony Martin and Phil Harris.

One of the tunes, "The Musicians," was written by Charles Grean, Victor pop artists and repertory topper, who supervised the date, and Tom Glaser. Other tune was "How Do You Do and Shake Hands," from the Walt Disney score of "Alice in Wonderland."

'Come On-A' Completes Cycle—Into Armenian

The current novelty click, "Come On-A My House," has run the language cycle. Written in English out of Armenian folk music by William Saroyan and Ross Bagdasarian, tune has now been translated into Armenian in a new wax version. Guy Chookorian did the translation and the vocal for an indie Coast diskery, Lightning Records.

Chookorian is backed on the tune by an instrumental combo, the Anoti Four ("anoti" meaning hungry or ambitious in Armenian). Chookorian has been making platters for couple of years, translating such hits as "Open the Door, Richard" and "Mule Train" into Armenian.

TEST PARLAY OF BANDS, VOCALISTS

In a move to hypo ballroom business around the country, promoters are begining to book name vocalists along with bands for added b.o. power. Since solo singers have topped orchs in platter sales and marquee pull during the past few years, the dancehall and ballroom operators claim that they need this added spark to keep their rooms in the black.

Name vocalist-orch combination booking will be tested in Frank Dailey's Meadowbrook, Cedar Grove, N.J., during the fall season. Meadowbrook, which has long been a key spot for bands in the east, will call on several top singers to help build its weekend grosses. Already slated for appearance with the Buddy Morrow orch in September are Guy Mitchell, Peggy Lee and Mel Torme. Dailey claims that he will continue this type of coupling throughout the season. Other promoters are falling in line by asking agency men to submit their orchs with a solo attraction.

Agency band men concur with the promoters who claim that since the country's youth would rather listen than dance this may be one way to bring them into a dancehall and perhaps get them out on the floor. Some promoters are refusing top name bands if they can't get a guarantee that a name disk star will also be on hand.

SPA to Push Audit of Pubs Despite Beefs

Despite squawks from some publishers, Songwriters Protective Assn. is going ahead with its audit of pub books on behalf of its members. Ed Traubner, focus of the publishers' criticism because of his tieup with cleffers through his agenting activities, will continue to handle the accounting operation for SPA.

SPA execs pointed out that only two publishers—Buddy Morris, of E. H. Morris Music, and Bernard Goodwin, of the Paramount combine—have entered any objections to the audit. Although it was not expected that the industry would welcome the bookkeeping probe enthusiastically, SPA execs claim that the overwhelming majority of publishing firms have given an open door to Traubner in preliminary talks. It's expected, however,

(Continued on page 40)

HAMPTON DATES CRACK MIDWEST NEGRO BIAS

Chicago, July 31.

Lionel Hampton, who recently did a series of two one-nighters in Austin, Minn., and Storm Lake, Ia., is the first colored bandleader to play a midwest ballroom in several years. Experimental booking of Hampton may indicate a policy switch among operators in small towns who've barred Negro bands since a white-colored flareup in Kansas City a few years ago. Since that time operators have been chary of outbreaks and have been content to leave matters at status qno.

Hampton's engagement went off without a hitch and did excellent biz.

Va. Davis Soloist

Hancock, Me., July 31.

Virginia Davis, soprano-daughter of bandleader Meyer Davis, will be soloist at first of a series of five chamber music concerts at Domain Hall, Hancock, tomorrow night (Wed.).

Series is under direction of Pierre Monteux, San Francisco Symphony Orchestra maestro.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JULY 28

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST										SOUTH								MIDWEST						FAR WEST					TOTAL POINTS
						N. Y.	Boston	D. C.	Hanover	Johnstown	Buffalo	Phil.	Baltimore	Syracuse	Worc'st'r	Nashua	Miami	Atlanta	Gonzales	Norfolk	L'ville	St. L.	B'h'mton	Jack'ville	Chi.	Ind.	Cincy	Det.	Milw'kee	Omaha	Port. Ore.	Denver	Tulsa	S. F.	L. A.	
						Ted Steele—WMCA	Bob Perry—WLAW	Eddie Gallaher—WTOP	Milt Kray—WTSL	Harry Light—WARD	Bob Wells—WEBR	Ed Bartell—KQV	Dick Coleman—WCBM	Ron Curtis—WFBL	John Woods—WTAG	Lou German—WOTW	Jack Williams—WMIE	Bill Lowery—WGST	David Walshak—KCTI	Roger Clark—WNOR	Bob Bolby—WKYW	Frank Brown—KXLW	Art Goodwin—WKOP	Tommy Tucker—WPDQ	Billy Wells—WBBM	Bill Faulkner—WISH	Rex Dale—WCKY	Ed McKenzie—WJBK	Bob Larsen—WEMP	Sandy Jackson—KOWH	C. La Franchise—KPOJ	Ray Perkins—KFEL	Bob Anthony—KRMG	Les Malloy—KYA	Bill Ansens—KFWB	
1	1	5	Rosemary Clooney	Columbia	Come-on-a My House	6	1	3	1	3	1	..	1	3	4	7	1	2	1	1	1	..	1	..	1	2	1	5	1	..	2	7	1	..	..	207
2	2	17	Nat "King" Cole	Capitol	Too Young	..	3	1	4	1	5	6	2	4	1	9	6	3	2	..	2	..	5	2	9	10	2	..	9	1	4	2	3	1	1	188
3	4	13	Frankie Laine	Columbia	Jezebel	..	8	4	..	2	10	..	..	..	7	6	2	2	..	5	..	4	10	7	..	2	..	9	..	..	2	1	1	2	3	8	125
4	3	9	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair	..	..	9	3	..	..	..	9	9	3	3	3	1	..	..	..	..	..	..	..	..	4	..	10	5	3	5	4	4	2	99
5	5	5	Dinah Shore	Victor	Sweet Violets	..	..	8	..	4	..	..	..	..	9	8	5	4	4	..	5	8	4	..	..	..	7	..	2	10	..	6	..	..	..	70
6	7	16	Mario Lanza	Victor	Loveliest Night of Year	4	2	..	2	7	..	4	..	5	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	8	..	7	4	65
7	16	8	Tony Martin	Victor	I Get Ideas	7	..	8	5	3	..	..	..	..	..	..	7	..	..	6	9	1	9	..	5	..	..	..	3	..	..	9	10	..	..	61
8	6	6	A. Stevens-H. Rene	Victor	I'm in Love Again	..	..	10	..	9	..	..	6	..	7	..	..	..	..	2	7	6	..	4	6	4	6	..	..	..	..	..	8	..	..	57
9	8	18	Les Paul-Mary Ford	Capitol	How High the Moon	6	7	..	..	..	..	..	..	..	2	..	..	..	6	..	..	..	..	5	..	..	..	..	7	6	7	..	6	2	..	56
10	41	4	Doris Day	Columbia	Shanghai	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	2	..	1	..	1	..	10	4	..	..	..	..	..	..	40
11	16	13	Frankie Laine	Columbia	Rose, Rose, I Love You	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	5	..	..	10	..	..	..	..	7	5	3	5	9	..	38
12	..	6	Les Baxter	Capitol	Because of You	..	..	..	6	..	..	..	5	2	..	4	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	36
13	13	4	Tony Bennett	Columbia	Because of You	2	5	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	30
14	12	19	Weavers	Decca	On Top of Old Smoky	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	'8	..	..	6	3	29
15A	10	11	Patti Page	Mercury	Mr. and Mississippi	..	..	..	5	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	4	..	..	7	5	..	27
15B	31	10	Vic Damone	Mercury	My Truly, Truly Fair	10	..	..	..	..	..	1	..	..	..	..	..	..	3	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	27
17	26	8	Jane Turzy Trio	Decca	Good Morning, Mr. Echo	8	..	..	9	..	..	..	..	..	10	..	..	5	..	..	6	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
18A	22	7	Rosemary Clooney	Columbia	Mixed Emotions	..	..	..	..	..	..	3	10	..	..	..	..	..	..	9	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	18
18B	16	7	Perry Como	Victor	There's No Boat Like Rowb't	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	3	..	..	..	..	5	..	..	..	..	..	..	18
20	..	4	Perry Como	Victor	We Kiss in a Shadow	..	..	..	..	..	..	..	..	1	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
21	49	9	Nat "King" Cole	Capitol	Because of Rain	..	..	..	10	8	..	7	..	5	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
22A	35	3	Bing Crosby	Decca	Shanghai	..	..	..	..	..	..	2	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
22B	..	1	Nat "King" Cole	Capitol	Red Sails in the Sunset	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
24A	21	6	Don Cherry	Decca	Vanity	10	..	..	..	..	..	..	..	..	..	..	..	..	8	..	10	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	10
24B	..	30	Mario Lanza	Victor	Be My Love	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
24C	11	10	Dennis Day	Victor	Mr. and Mississippi	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	6	..	..	..	..	..	10
24D	..	1	Ray Anthony	Capitol	You Blew Out the Flame	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	10
24E	31	2	Bing Crosby-Jane Wyman	Decca	In the Cool of the Evening	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
29A	..	2	Doris Day	Columbia	My Life's Desire	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
29B	..	6	Frank Sinatra	Columbia	I'm a Fool to Want You	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9
29C	..	1	Weavers	Decca	Kisses Sweeter Than Wine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9
29D	20	2	Eddie Fisher	Victor	I'll Hold You in My Heart	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33A	..	1	Andrews Sis.-Red Foley	Decca	I Want to Be With You Alw's	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
33B	46	2	Les Paul-Mary Ford	Capitol	Josephine	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
33C	31	7	Ella Fitzgerald	Decca	Because of Rain	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	8
33D	..	1	Helen O'Connell	Capitol	Wonder Why	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
33E	35	2	F. Laine-Jo Stafford	Columbia	In the Cool of the Evening	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	9	8	..	..	..	..	..	..	..	8
33F	..	1	Lefty Frizzell	Columbia	I Love You a Thousand Ways	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
33G	22	6	Billy Williams Quartet	M-G-M	Shanghai	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	8
33H	..	1	Jan Garber	Capitol	Morningside of Mountain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	8
33I	26	3	Lucky Millinder	King	I'm Waiting Just for You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	8
33J	..	1	Ralph Marterie	Mercury	Castle Rock	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8
33K	..	1	Eddy Howard	Mercury	I'm in Love Again	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
44A	35	2	Stan Freberg	Capitol	I've Got You Under My Skin	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	6	..	..	..	..	..	..	..	7
44B	..	2	Jane Turzy Trio	Decca	Sweet Violets	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44C	46	8	Sarah Vaughan	Columbia	These Things I Offer You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
47A	49	2	Eddy Howard	Mercury	Deadly Weapon	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	6
47B	16	7	Perry Como	Victor	There's a Big Blue Cloud	7	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
49A	29	8	B. Crosby-L. Armstrong	Decca	Gone Fishin'	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	5
49B	..	21	Patti Page	Mercury	Mockin' Bird Hill	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	8	..	..	5
51	13	16	Vaughn Monroe	Victor	Sound Off	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	10	10	4	4

(Copyright Variety, Inc. All Rights Reserved)

Jocks, Jukes and Disks

By HERM SCHOENFELD

Guy Mitchell: "Belle, Belle, My Liberty Belle"-"Sweetheart of Yesterday" (Columbia). "Liberty Belle" could be a gag. If not, then it's dangerously close to being a parody of such recent tunes as "Rose, Rose I Love you," "The Roving Kind" and "Truly, Truly Fair," with a strong dash of Stephen Foster thrown in. Mitchell, who clicked on the latter two, gives this one the same bouncing sea chanty treatment, with **Mitch Miller's** orch and chorus supplying a fresh background. Flip is a pleasing waltz neatly produced.

Ames Bros.: "Only, Only You"-"Everything's Gonna Be Alright" (Coral). "Only You" is a good slow ballad which the Ames Bros. build into a potent commercial item. Tune is in the same kick as "Sentimental Me," which proved to be a click for this group last year. Reverse is a bright rhythm item, in Calypso tempo, providing a good change-of-pace for the vocal team.

Vic Damone: "Wonder Why"-"I Can See You"; "In The Cool, Cool, Cool Of the Evening"-"How D'Ya Like Your Eggs In The Morning" (Mercury). Damone scores strongly on "Wonder Why," a standout ballad from the Metro pic, "Rich, Young and Pretty," in which the singer appears. This side could be big. Also from the same pic, "See You" is a good conventional ballad while "Eggs" is a cute entry with a clever lyric. "Cool of the Evening," from the Paramount pic, "Here Comes The Groom," gets a lilting ride by Damone and the **George Siravo** orch.

Dennis Day: "Mary Rose"-"Maybe It's Because" (Victor). "Mary Rose," Dutch hit which migrated to the U. S. via England, is a neat, simple ballad which Dennis Day's Irish tenor handles with suitable sentimentality. **Sammy Kaye** also has a pleasing slice for Columbia, **Tony Alamo** vocalling. On the Victor flip, Day delivers the **Irving Berlin** tune competently.

Gordon Jenkins Orch-Mercedes McCambridge: "While You Danced, Danced, Danced" - "Everlasting" (Decca). Miss McCambridge, radio and film actress, makes her debut on wax as a singer with an arresting dramatic quality. Her pipes are good and this tune is the right kind of vehicle for her style. On the bottom deck, Jenkins' orch and chorus do a good job on one of the better tunes from the "Two On the Aisle" Broadway revue, **Bob Stevens** soloing.

Anne Shelton: "Blow, Blow, Winds of the Sea"—"All In the Golden Afternoon" (London). "Winds of the Sea" is a charming ballad with enough of an authentic folk flavor to have a big potential in the current market. Miss Shelton projects it with her usual lucid style against a good choral and instrumental background. Reverse is a cute tune from Walt Disney's "Alice In Wonderland."

Bob Eberly-Helen O'Connell: "If You're Gonna Love Me, Love Me"—"The Little Things In Life" (Capitol). **Jimmy Dorsey** band vocalists of a decade ago have been reteamed on a couple of standards with good results. But the vogue which Helen O'Connell and Bob Eberly enjoyed back in the late 1930's is probably gone along with the swing era. These sides, however, are freshly delivered, with the O'Connell vocal on "Love Me" jumping with a solid beat. The **Irving Berlin** tune on the reverse is also stylishly duetted, **Harold Mooney** orch backing up in relaxed fashion.

Georgia Gibbs: "Cherry Pink and Apple Blossom White"—"Got Him Off My Hands" (Mercury). Since joining Mercury, Georgia Gibbs has been put on a variety of material which she handled with showmanly versatility. On "Cherry Pink," she takes off on a Latin-styled tune with verve and belts it into a potential hit. Side is similar in conception to **Tony Martin's** "I Get Ideas." The slow torch number on the reverse is duck soup for Miss Gibbs, although the string background sounds out of place.

Ray Anthony Orch: "I Love The Sunshine Of Your Smile"—"You Blew Out The Flame" (Capitol). "Sunshine" is one of Anthony's better sides. It's a bright tune delivered in marching tempo by **Tommy Mercer** with a vocal ensemble backing. Solid juke material. Flip is an okay rhythm number, Mercer vocalling.

Don McNeill-Fran Allison: "What Is God"—"May The Angel Sleep On Your Pillow" (Victor). Don McNeill, "Breakfast Club" announcer, and Fran Allison team up on a strong coupling for the religioso market. "What Is God" is opened by McNeill in a tasteful recitation, with Miss Allison delivering the vocal with equal restraint. Words are standout for the genre. Reverse is a nice lullaby appropriately handled.

Album Reviews

Camarata-The Kingsway Symphony Orchestra: "An American In Paris"—"Rhapsody In Blue" (Decca). Two of George Gershwin's major compositions are vividly interpreted in this set by Tutti Camarata and an English symph outfit. Both sides are marked by striking instrumentation and an overall polish which yet manages to retain the nervous energy in Gershwin's music. "American In Paris" is rendered in brilliant orchestral colors while "Rhapsody In Blue" gets an equally impressive treatment, **Arthur Sandford** featured in the solo piano part.

Jane Powell-Danielle Darrieux-Fernando Lamas: "Rich, Young and Pretty" (M-G-M). From the Metro pic of the same title, M-G-M has packaged a fair set of new and standard tunes. Jane Powell's operatic style registers nicely on such numbers as "I Can See You" and "Dark Is The Night." Thespers Danielle Darrieux and Fernando Lamas are moderately effective on such items as "L'Amour Toujours," "There's Danger In Your Eyes, Cherie" and "Paris." **David Rose** batons.

Platter Pointers

Decca has issued two solid albums framed around **Bing Crosby**, with a series of Dixieland bands on one and on a brace of old country tunes on the other . . . More of the late **Freddy Gardner's** sweet sax tone featured in a Columbia long-play set, similar to the Gardner album released by Decca recently . . . Also more of the **Les Paul-Mary Ford** sounds packaged in a second album for Capitol . . . "Little League," dedicated to the worthy cause of sandlot baseball, is a so-so march tune brassily played by **Leroy Holmes** orch for M-G-M . . . Also on a baseball kick, **Tony Martin** gives out with "Take Me Out To The Ball Game" for Victor, backing up with a fair recitation of "Casey at The Bat." . . . **Nellie Lutcher** comes up with a standout side in "Humoresque" (Capitol) . . . **Debbie Reynolds** and **Carleton Carpenter** have a cute slice of the oldie, "Oh By Jingo" (M-G-M) . . . **Terry Gilkyson** has a moving version of "The Girl In the Wood" for Decca . . . On the same label, **Sy Oliver** orch belts out a powerful instrumental on "Castle Rock."

Best British Sheet Sellers

(Week ending July 21)

London, July 25.

My Resistance Is Low..Morris
With These Hands ...Kassner
Ivory Rag.....Mac Melodies
I Apologize .....Victoria
Jezebel .....Connelly
On Top of Old Smoky..Leeds
Be My Love .....F.D. & H.
Mockin' Bird Hill...Southern
Shot Gun Boogie....Connelly
My Truly Truly Fair....Dash
Our Very Own..... Wood
Too Late Now....New World

Second 12

Loveliest Night ....F. D. & H.
God Bless You.....Carolin
September Song .... Sterling
You Are My Destiny.. Swan
Would I Love You.....Disney
Sparrow in Treetop.Cinephonic
Little White Duck...Southern
Life's Desire ..... Lennox
Smoky Mtn. Boogie Connelly
Beggar In Love...Cinephonic
Fifty Years Ago ....Connelly
Leave My Heart Eng. Gar Sun

LEE REPLACES MOGULL AS SHELDON GEN. MGR.

Harold Lee has replaced Ivan Mogull as general manager of Sheldon Music Monday (30). Since Mogull is under contract to Sheldon, decision to buy him out or assign new duties is being mulled by Moe Gale, firm topper.

Lee was formerly assistant to Herbert Marks, E. B. Marks head.

Marek, Kanaga To Coast Distrib Talks

George Marek, chief of RCA Victor's pop and longhair artists and repertory operation, heads for the Coast Sunday (5) with Larry Kanaga, Victor sales head, for a series of distrib conferences. Duo will make its first stop in San Francisco and then head for a Los Angeles stopover at the company's Coast headquarters.

Since his appointment to his present spot, Marek has handled liaison operations between the a&r division and sales and promotion planning, with Charles Grean directing the creative end of the pop a&r wing.

Music by Candlelight

St. Paul, July 31.

Les Brown, playing a one-nighter at the Prom during last week's 100-mile-an-hour tornado here, was forced to play by the glow of five candles for the entire date. Tornado, which had swept through the Dakotas and Minnesota, knocked out the city's electricity.

Orchster, despite the elements, poked into percentage for the date.

Indie Diskers on Ropes as Majors Ride Herd on Best-Seller Lists

Coral Sets Hefti, Wife

Neal Hefti, trumpeter-arranger who has worked with numerous name bands, and his wife, singer Frances Wayne, have been inked to an exclusive pact by Coral Records, Decca subsid.

Pair will record together for Coral, with Hefti skedded to organize a regular-sized band for the studio dates.

10% 'Return' Key To Col Campaign

Columbia Records is teeing off one of its largest fall promotions in several years with a multi-pronged merchandising program geared to anticipated strong biz during the coming season. Key feature of the drive, which opened this week, is a new type of "return privilege" designed to give retailers immediate relief on their previously overstocked items.

Instead of the regular 5% return deal, Col is doubling the percentage to retail outlets on current purchases of album sets in any speed. As an industry innovation, diskery is also permitting the retailers to take the 10% deduction immediately instead of waiting until the usual half-year period. Payments on current orders are also being stretched over a longer period to ease the situation for retailers, who have been squeezed over the last couple of months by slumping sales.

Col has also pencilled in extensive ad promotions framed around its Broadway show albums, operatic sets, children's releases and several special pop and jazz albums. Timed for the fall will be two new catalogs covering 33 rpm and 45 rmp releases.

Total program was outlined to Col national sales force in a series of key-city meetings over the past couple of weeks with prexy Jim Conkling, exec vice-prexy Goddard Lieberson, and artists and repertory chief Mitch Miller making the pitches to some 350 salesmen. Except for Conkling, who is staying over in Atlantic City for this week, Col toppers returned to N. Y. Monday (30).

Bill Williams and Toby Lovinggood have opened Bill and Toby's Lounge, Grand Prairie, Tex.

With disk sales around the country in a downward spiral, indie platter execs are seeking consolidation deals to beat the slump period. In the past few weeks, rumblings of buyouts and buy-ins have been sweeping across the indie circuit.

Evidence of the turmoil hitting the smaller disk companies is the recent dickering by Herb Abramson, Atlantic Records prexy, to buy Jubilee, and the current negotiations by Ted Collins, Kate Smith's manager, to take over National Records. Other companies are looking for new investors to bolster their resources.

Some of the indie platter execs claim that the little companies have been hit the hardest because the majors have taken the initiative away from them. No indie has been able to come up with a sock pop platter for nearly a year since the new crop of artists and repertory men in the major companies have started picking up tunes they used to bypass.

Heretofore an indie plattery was able to come up with a pop waxing that reached a nation-wide audience and carried the firm through a general slack sales period. Such past hits as "If I Knew You Were Comin' I'd Have Baked a Cake," "Bewitched," "Peg O' My Heart" and "Near You" were indie originals. Now they have to rely on specialized disks that reach only a limited audience.

Such companies as Atlantic, National, Dot, Tempo, Savoy, and Apollo are slowly withdrawing from the pop field because they can no longer compete with the majors. Since the larger diskeries have not been able to latch on successfully to such specialized fields as rhythm and blues, the indies are planning added concentration of r&b releases with a hyping of promotional and exploitation efforts.

Only 2½% Jobless Among Pluggers

Although activity in the music publishing houses is in a summer slump, the Music Publishers Contact Employees union reports that only 2½% of its membership is unemployed. According to the MPCE, increase in number of publishing firms has kept contact men unemployment at a minimum despite fact that publishing houses have reduced staff by at least 50% in recent years.

MPCE currently has 585 men on its roster as compared with a peak 600 in the boom years. Average wage scale today is $100 per week. Contact men are looking to TV to spark a greater need for the plugger and return him to the top bargaining position he had in the 1930's.

H'wood Bowl Tries Again, Biz Picks Up With Symph

Hollywood, July 31.

Reopening of Hollywood Bowl, after a brief shuttering because of financial difficulties, drew a crowd of 8,000—larger than the average attendance at a symphony concert there in a number of years.

Attraction was the Los Angeles Philharmonic Orchestra with Alfred Wallenstein as conductor and Gregor Piatigorsky as cello soloist.

Ventura Organizes New All-Star Jazz Quartet

Phfiadelphia, July 31.

A new jazz combo, headed by Charlie Ventura, is breaking in at the Rose Gardens of the Elliott Hotel, Toronto, Can., opening yesterday (30) for a week. Outfit, tagged "The Big Four of Jazz," consists of Ventura, tenor sax; Buddy Rich, drums; Chubby Jackson, bass, and Marty Napoleon, piano.

All four have been bandleaders on their own. Don Palmer, longtime Ventura personal manager, is also handling the new group. After their break-in week in Toronto, the combo returns to New York for a Mercury Records session, August 6. Joe Glaser's Associated Booking Corp. is booking the group.

VARIETY 10 Best Sellers on Coin-Machines Week of July 28

1.	COME ON-A MY HOUSE (4) (Duchess)	*Rosemary Clooney* ... *Columbia*
2.	TOO YOUNG (15) (Jefferson)	*Nat "King" Cole* ... *Capitol* *Richard Hayes* ... *Mercury*
3.	MR. AND MISSISSIPPI (6) (Shapiro-B)	*Patti Page* ... *Mercury* *Dennis Day* ... *Victor*
4.	JEZEBEL (10) (BMI)	*Frankie Laine* ... *Columbia*
5.	MY TRULY, TRULY FAIR (5) (Santly-J)	*Guy Mitchell-M. Miller* *Columbia* *Vic Damone* ... *Mercury*
6.	ROSE, ROSE I LOVE YOU (7) (Chappell)	*Frankie Laine* ... *Columbia*
7.	SWEET VIOLETS (2) (Morris)	*Dinah Shore* ... *Victor*
8.	I'M IN LOVE AGAIN (3) (Harms)	*April Stevens-H. Rene* ... *Victor*
9.	LOVELIEST NIGHT OF THE YEAR (6) (Robbins)	*Mario Lanza* ... *Victor*
10.	ON TOP OF OLD SMOKY (14) (Folk-W)	*Weavers* ... *Decca* *Vaughn Monroe* ... *Victor*

Second Group

SHANGHAI (Advanced)	*Doris Day* ... *Columbia* *B. Williams Quartet* ... *MGM*
HOW HIGH THE MOON (14) (Chappell)	*Les Paul-Mary Ford* ... *Capitol*
GOOD MORNING MR. ECHO (Forrest)	*Jane Turzy Trio* ... *Decca*
I GET IDEAS (Hill-R)	*Tony Martin* ... *Victor*
BECAUSE OF YOU (Broadcast)	*Tony Bennett* ... *Columbia* *Les Baxter* ... *Capitol*
MORNINGSIDE OF THE MOUNTAIN (Remick)	*Tommy Edwards* ... *MGM* *Paul Weston* ... *Columbia*
THESE THINGS I OFFER YOU (Valando)	*Sarah Vaughan* ... *Columbia* *Patti Page* ... *Mercury*
PRETTY EYED BABY (Pickwick)	*Al Trace* ... *Mercury* *Jo Stafford-Frankie Laine* *Col.*
UNLESS (2) (Bourne)	*Eddie Fisher* ... *Victor* *Guy Mitchell-M. Miller* *Columbia*
SOUND-OFF (8) (Shapiro-B)	*Vaughn Monroe* ... *Victor*
BECAUSE OF RAIN (Maypole)	*Nat "King" Cole* ... *Capitol*
JOSEPHINE (Feist)	*Les Paul-Mary Ford* ... *Capitol*
MOCKIN' BIRD HILL (15) (Southern)	*Les Paul-Mary Ford* ... *Capitol* *Patti Page* ... *Mercury*
BE MY LOVE (21) (Miller)	*Mario Lanza* ... *Victor*
I APOLOGIZE (6) (Crawford)	*Billy Eckstine* ... *MGM*

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Jack (Jojo) Lee Dies at 65; Typified A Colorful Era of Songpluggers

By ABEL GREEN

The death last week in Washington, D. C., of Jack (Jojo) Lee, veteran songplugger at 65, marks virtually the end of an era in Tin Pan Alley. He typifies the indefatigable, tireless songplugger who slugged it out with the fans at summer resorts, the 6-day bike races, prizefights and the like in a manner which today's much suaver professional "contact man"—which is hoity-toity Radio City billing for plugger—only knows from hearsay.

Jojo Lee, best known by his first name only, was one of the high-powered Waterson, Berlin & Snyder pluggers who sang off the backs of trucks, with the band at the Sheepshead Bay Racetrack, cajoled the crowds in Atlantic City, Coney Island and Brighton Beach, and played the 6-day bike racing circuit from New York's Madison Square Garden to Chicago and Boston.

Somehow the voices of Jojo Lee and Harry Hoch (also of the WBS plugging forces), the late Jimmy Flynn (Feist), Harry Bishop (Remick), and Sammy Levy (Waterson), could make themselves heard above the "sprint noise" at the bike races.

Nothing fazed them. Backed by the blasting and blaring Joe Basile's band, whatever Jojo & Co. had to plug they made sure the customers didn't miss a lyric. They'd cajole them into community sings; they projected the lyrics direct to the potential ultimate consumer which even today's most consummate electronic form of interpretation seems to lack somehow.

Pioneers of the Megaphone Style

Long before Rudy Vallee made the megaphone a familiar show biz prop, the pluggers would roll up orchestrations and utilize these as makeshift cones in order to better sell the lyrics. Jimmy Durante, himself a sawdust saloon singer, was among the first to utilize this technique, as did Jojo, Ben Bloom, Ray Walker, Hoch, Sammy Smith.

The pluggers of the Jerome Kern and George Gershwin era were more the piano accompanist type, but the guy with the booming voice was usually a triple-threat man in that he also knew music and had to have an inherent sense of showmanship when occasion arose to assist this or that headliner or lesser singer on how to best utilize the current plug song for his or her best results.

Jojo Lee typified the indestructible type of plugger that was unique unto the period. Work nor long hours never hurt them nor bothered them. After the excitement of the sprints at the Garden's bike races, for instance, a plugger of Lee's calibre would then continue, with just a piano player, and sing almost around the clock.

Many think Lee never slept during an important sports event such as the bike races because he was always on the scene, at all hours. Incidentally, the business of getting a piano into the Garden was but one of the many payola practices that were indigenous to Tin Pan Alley of the period—and, in another way, of course continue to be. It seemed that, by lot, three music publishers would "donate" $25 a day each as a "fee" for the piano remaining overnight on the premises. Whether the bandleader or the chief of staff got it none of the TPAlleyites cared to bother with.

Lee, later Jojo (Ed) Delaney, worked in such Chinatown (N. Y.) joints as Callahan's, Jimmy Kelly's, Mike's, the Chatham Club. With a trio he worked the College Inn and Tony Kelly's in Coney Island.

He hit the bigtime as Phil Baker's first stooge and in Mae West's original "Diamond Lil" production. He died in the Emergency Hospital, in Washington, last week.

British Decca To Keep U.S. Roster 'On Limited Basis'

E. R. (Ted) Lewis, British Decca chief who arrived in the U. S. last week, reveals that his American subsid, London Records, will continue operations with a limited roster of U. S. artists. Lewis, who is here on a six-week visit, denied persistent reports in the trade that London plans a complete fold of its U. S. waxing activity.

He said, however, that London will accent distribution of British-made disks. Except for a short period, that has been the primary function of the U. S. company, although the latter, Lewis stated, was not averse to coming up with an American-made hit. After having dropped or lost several vocalists recently, London's U. S. artists lineup now comprises Teresa Brewer, Al Morgan and Charlie Spivak's orch.

Harry Kruse, London's exec vice-prexy, stated that the diskery had not been active recently in cutting new American-made disks because of a backlog of masters sliced by its artists. Kruse, however, said the backlog was nearing its end and that London would begin waxing in this country again.

Concerning the British disk situation, Lewis said that long-play disks have been making rapid strides since their introduction in that country last year. Only hurdle to the more rapid expansion of L-P is the lack of players. He estimated that about 100,000 players are now in circulation in England, with the consumer preferring three-speed machines to the cheaper 33 rpm turntables. Market for the turntables has been slowed down by the heavy taxes, amounting to about 67% of the selling price.

Kearney to GAC

Jack Kearney ankled the Willard Alexander office last week to head General Artists Corp.'s small band department.

In a reshuffling within the agency, Bob Monroe was upped to the cocktail unit department replacing Bill Gammee who switched to TV guest shots.

'Show Boat'

Continued from page 37

last week. The sales total is particularly high in view of the general summer doldrums in copy sales and in view of the fact that the pic has only hit 25 theatres in key cities since its release four weeks ago.

M-G-M Records' soundtrack album of the pic has also soared into the best-seller lists, with the company pushing the set in a major promotional campaign. On basis of current sales set is likely to become the diskery's top-selling album. Other companies, meantime, are covering the score with new waxings, with several versions of "Ol' Man River" already hitting the market.

Songs With Largest Radio Audience

Survey Week of July 20-26

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G Peatman, Director. Alphabetically listed.

Because Of You—†"I Was An American Spy"	Broadcast
Come On-a My House	Duchess
Dark Is the Night—†"Rich, Young & Pretty"	Robbins
Do You Really Love Me	BVC
Go Go Go Go	Famous
Hello Young Lovers—*"The King and I"	Williamson
How High The Moon	Chappell
How Many Times (Can I Fall In Love)	Paxton
I Apologize	Crawford
I Get Ideas	H & R
I Wish You the Best	Life
I'll Buy You A Star—*"Tree Grows in B'klyn"	T. B. Harms
I'm In Love Again	Crawford
In the Cool Of the Evening—†"Here Comes Groom"	Burke-VH
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Mad About Love	Lee
Mister and Mississippi	Shapiro-B
Morningside Of the Mountain	Remick
My Magic Heart	Simon H
My Truly Truly Fair	Santly-J
On The Motor Boat	Life
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Tahiti, My Island—†"Tahiti, My Island"	Paramount
Tell Me	Mellin
Too Young	Jefferson
Wang Wang Blues	Miller
We Kiss In a Shadow—*"King and I"	Williamson
Wonder Why—†"Rich, Young & Pretty"	Robbins
World Is Mine Tonight	Fox
World Is Your Balloon—*"Elahooley"	Chappell
You Belong To My Heart	Peer

Second Group

Alice In Wonderland—†"Alice In Wonderland"	Disney
Blackball Ferry Line	Weiss
Bonne Nuit	Burke-VH
Chesapeake & Ohio	Famous
Diane	Miller
End Of A Love Affair	Duchess
Everyone Needs Someone	Beacon
Everything I Have Is Yours	Miller
Jezebel	Broadcast
Lonesome and Sorry	Mills
Longing For You	Ludlow
My Day Dream	Wings
My Life's Desire	Shapiro-B
Out O' Breath	Valando
Song Is Ended	Berlin
Sunshine Kisses	Meridian
Sweet Violets	Morris
There's No Boat Like A Rowboat	Bourne
These Things I Offer You	Valando
What Will I Tell My Heart	Ivy

Top Songs on TV

(Alphabetically Listed)

How High the Moon	Chappell
In The Cool Cool Cool Of The Evening	Burke-VH
On Top Of Old Smoky	Folkways
Too Young	Jefferson
Wang Wang Blues	Miller

Five Top Standards

Hallelujah	Harms
I Get A Kick Out Of You	Harms
Moonlight Bay	Remick
Tea For Two	Harms
That Old Black Magic	Famous

† *Filmusical.* *Legit musical.*

SPA Audit

Continued from page 37

that additional pubs will put up resistance now that Morris and Goodwin have taken the lead.

Some publishers, meantime, are burning over a reported demand by Traubner to collect in behalf of SPA writers, coin from publishers on the basis of the latters' foreign deals where guarantees are involved. According to pub execs, writers are entitled to their regular cut of foreign copy sales and mechanical usages, but don't rate a slice of any advance coin when a foreign firm makes a deal to wrap up the annual output of a U. S. publisher.

Pubs also claim that Traubner has been asking for a share of the 2½% fee paid to Harry Fox for collecting disk and mechanical royalties. This has been coming off the top, with the writers and publishers splitting the disk royalties.

With regard to Morris and Paramount, SPA intends to insist on its contractual right to examine their books. At this point, however, SPA plans to talk it over with the dissenters in order to find a modus operandi for the audit. SPA has put the matter into the hands of its general counsel, John Shulman, who has already been in touch with Lee Eastman, attorney for Morris.

One SPA exec rejected Goodwin's argument that since Paramount has direct employment contracts with writers, repping 99% of its catalog, the firm would not permit SPA to examine the company's books for the remaining 1%. The SPA spokesman said "we don't care whether its 1% or only one writer, we have the right to make an audit in his behalf." This wrangle with Paramount will also be handled through prelim talks between lawyers for both sides.

Soprano Frances Yeend is leaving Friday (3) to make her debut outside the U. S. as soloist at the Edinburgh Festival in England.

BMI record report

RATES TOP HONORS ★ LONGING FOR YOU (Ludlow) — Billboard endorses three versions of this new smash with a positive "PICK." Sammy Kaye (Col. 39499), Vic Damone (Mer. 5655) and Russ Morgan (Dec. 27703) "figure to contend all the way." Variety lauds Teresa Brewer (Lon. 1086) for a "superior" performance and Cash Box rates the Tommy Tucker (MGM 11021) and Larry Clinton (Broadway 1008) discs as "winners." Other top sides are by Les Baxter (Cap. 1731) and George Cates (Coral 60546).

* * * * *

WEAVERS WINNER ★ WHEN THE SAINTS GO MARCHING IN (Folkways) —The Weavers (Dec. 27670) move to the top again via this rousing spiritual. Cash Box calls it "Sleeper of the Week." Billboard gives it a 90 rating and a resounding "PICK." Variety says, "slated for plenty of spins."

* * * * *

FRANKIE LAINE SMASH ★ THE GIRL IN THE WOOD (American) — Frankie Laine (Col. 39489) follows the sensational "JEZEBEL" with another smash. Variety labels it "an exciting offbeat side." Earns a big "PICK" from Billboard.

* * * * *

"DISK OF THE WEEK" ★ WHILE WE'RE YOUNG (Regent)—Georgia Gibbs (Mer. 5681) wins Cash Box "Disk of the Week" honors and strong recommendations from Variety and Billboard. Meanwhile the Tony Bennett (Col. 39449) release is a Cash Box "Sleeper." Both platters should move this tune upwards.

* * * * *

"BEST BET" ★ TELL ME (Mellin) — Doris Day (Col. 39450) turns in a striking performance which Cash Box nominates a "BEST BET." Tune is climbing.

* * * * *

"SLEEPER" ★ KISSES SWEETER THAN WINE (Folkways)—Billboard gives the Weavers (Dec. 27670) an 89 rating for this "lovely art folk ballad." Cash Box awards the disc "Sleeper" honors.

* * * * *

"BEST BET" ★ DETOUR (Hill & Range) — Patti Page (Mer. 5682) gives this folk song the benefits of her inimitable rendition, and comes up with a Cash Box "BEST BET" citation.

BROADCAST MUSIC, INC.
580 FIFTH AVENUE • NEW YORK 19, N. Y.
New York • Chicago
Hollywood • Toronto
Montreal

DREAMY MELODY

HENRI RENE-
APRIL STEVENS....RCA Victor

LARRY CLINTON-
PAULETTE SISTERS...Broadway

HARRY JAMES.....Columbia

OWEN BRADLEY.....Coral

CROMWELL MUSIC, INC.
129 West 52nd St., New York 19, N. Y.

RCA VICTOR RECORDS

Original Cast Album

NOW AVAILABLE!

Walter Winchell says—
"IT'S A HIT! IT'S A HIT! IT'S A HIT!"

Seventeen

A Musical Adaptation of BOOTH TARKINGTON'S Novel
Presented by MILTON BERLE, SAMMY LAMBERT and BERNIE FOYER

with these great songs . . .

78 RPM—OC-4
45 RPM—WOC-4
33 RPM—LOC-1003

I Could Get Married Today
Ooh, Ooh, Ooh, What You Do To Me!
Summertime Is Summertime
After All It's Spring
Reciprocity
Things Are Gonna Hum This Summer
Weatherbee's Drugstore
A Headache and a Heartache
The Hoosier Way
The Old Town Clock
Ode to Lola
How Do You Do, Miss Pratt
This Was Just Another Day

Band Reviews

KING GUION ORCH (18)
With Joan Durelle, Jimmy Hamilton
Glen Is. Casino, New Rochelle, N. Y.

With his sights apparently set on color TV as well as dance dates, King Guion has assembled a crew with plenty of eye appeal. Garbed in vari-colored outfits to identity each section (brass in red, strings in blue, and drums in yellow), the sidemen move about like a well-coached ballteam as they split up into various combos for Dixieland, rhumbas, waltzes, etc.

Comprised of five brass, six reed and seven rhythm, the band shows diversity in rhythmic styling. When they play in unison on pops and standards, the sound is rich and clear. When they segue to a Dixieland combo, or a rhumba group, the music keeps the jive and chile devotees on the floor.

Guion maestros the large group with class. His book is earmarked for dancing and Charles "Pump" Handle's arrangements are solid. Joan Durelle handles the majority of the vocal chores and bassist Jimmy Hamilton comes in for an occasional rhythm number. Gal has a good set of pipes and her shapely frame also offers solid eye appeal.

HENRY BUSSE ORCH (16)
Hotel Muehlebach, K. C.

In an attempt to lure heavier trade for its midsummer nights, Muehlebach management has brought back Henry Busse and crew for one of their infrequent dates in the Terrace Grill of the downtown hostelry. The flood emergency knocked out the second week of a four-week stand, but the opening was strong, and crew is returning room to good biz rapidly.

For this date, Busse has surrounded himself with a large crew and an able one. Lineup of 15 side men is one of the largest to hold the Grill bandstand in several months, and likewise one of the best.

Stylings feature the by-now established Busse shuffle rhythms. Band uses four reeds, three trumpets, pair of trombones, string bass, piano, drums and fiddle threesome for added melodious toning. This very complete grouping permits high versatility, ready handling of pops in the rhythmic categories and quick shifting to beguines and rhumbas. In the vocal department Chuck Burgess, of the fiddle section, displays a capable baritone. After the month-long stand here crew works eastward to Evansville and Memphis.
Quin.

THE SYN-COETTES (4)
400 Casino, Albany

Four-piece Negro girls band, led by Sarah McWalter, is one of the heppest heard here recently. It has played night club and theatre engagements in the midwest and Canada, but is comparatively new to the east.

Combination is piano, sax, bass and drums. Foursome pour out a steady stream of jump tunes, slow numbers, Caribbean selections and other types. They work with verve, skill and poise. A striking segment was the interpretation of a medley that included "Begin the Beguine" and went into special chord effects. Miss McWalter, who trouped with Lucky Millinder and other crews, and the drummer cut loose here. Crew's music is in the progressive vein.

Miss McWalter is the pianist and, doubling as a singer, she shapes up solidly in the performing line. Introduced numbers nicely, although the "you lovely people" salutation might be varied.
Jaco.

Wolfson Exits Kassner

Mac Wolfson has been let out from his contactman post with Kassner Music. Ed Kassner recently joined J. J. Robbins & Sons Music as partner, with Charles Ross coming in as Robbins' general professional manager.

Firms of both Kassner and Ross, however, are continuing to operate independently with Robbins' Consolidated Music acting as their selling agents.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending July 28

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Rochester, Neimer Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	San Antonio, Southern Music Co.	TOTAL POINTS
1A	1	**"Loveliest Night Year"** (Robbins)	4	3	3	1	1	2	1	1	4	1	3	6	102
1B	2	**"Too Young"** (Jefferson)	1	1	1	5	3	1	4	3	6	2	1	2	102
2	7	**"Sweet Violets"** (Morris)	2	5	8	..	7	..	2	..	1	3	8	1	62
3	3	**"Mr. and Mississippi"** (Shapiro-B)	10	4	6	4	6	3	..	10	..	6	2	8	51
4	6	**"My Truly, Truly Fair"** (Southern)	7	2	7	..	2	9	7	8	7	7	6	10	49
5	4	**"Mockin' Bird Hill"** (Southern)	8	8	4	8	..	4	..	7	10	..	4	4	42
6	9	**"Come-on-a My House"** (Duchess)	5	10	5	6	9	8	3	..	5	..	9	9	41
7	8	**"Because of You"** (Broadcast)	3	7	..	3	10	..	..	9	3	4	..	..	38
8	5	**"On Top of Old Smoky"** (Folk-W)	6	9	2	2	..	..	..	..	9	..	5	7	37
9	11	**"Hello, Young Lovers"** (W'mson)	..	..	9	..	..	7	9	5	..	5	..	..	20
10	..	**"It Is No Secret"** (Duchess)	..	6	..	..	..	..	..	..	..	9	7	3	19
11A	12	**"These Things I Offer"** (Valando)	..	..	..	7	5	..	..	4	..	..	..	..	17
11B	10	**"Shanghai"** (Advanced)	..	..	..	..	4	..	..	6	8	10	10	..	17
12	14	**"I Get Ideas"** (Hill-R)	9	..	..	..	8	6	..	..	..	..	..	..	10
13	..	**"I'm in Love Again"** (Harms)	..	..	..	..	..	..	..	..	2	..	..	..	9

Disk Jockey Reviews

STRIKE UP THE BAND
With Joe Mulvihill
60 Mins.; Saturday, 5 p.m.
WTAM, Cleveland

Newest wrinkle in the Cleveland disk parade is Joe Mulvihill's hour-long late Saturday afternoon show. Mulvihill breaks his hour-show into four 15-minute segments with each stint devoted to one orchestra. He punctuates the hour with a recorded interview with a visiting radio or movie star.

Mulvihill has also gotten various orchestra leaders to record special introes to open their segment. Strong features of the show are the good music and a minimum of blab between records. Weak point is poor sound effects of crowd and applause.
Mark.

PITCHIN' PLATTERS
With Al Rosen and Bob Lemon
30 Mins.; Monday - thru - Friday, 5:30 p.m.
RAYTHEON
WJW, Cleveland
(Axelband)

Baseball lingo and disk jockey jive have teamed up for a half-hour disk show that brings to the public two star Cleveland Indian ballplayers, pitcher Bob Lemon and third baseman Al Rosen. The half-hour ad-lib show has a fresh, entertaining approach.

Besides twirling the shellacs — and the boys stick to the more popular and better pieces — they also answer all questions written to them. Frequently, the ball players' remarks to their writers are worth the 30-minutes of listening. Neither is an accomplished spieler, but they readily admit it on the air which is more than many a self-styled deejay will do.

The two alternate on shows, and all stanzas are transcribed so that the players won't miss games or practice sessions. As for commercials, they're too long, too many and irritating.
Mark.

Grove Also Vaude Agent

Izzy Grove, dance promoter, has branched out as a vaude agent with his initial turn being the Benham Bros.

Dance team is currently on the Palace, N. Y., bill.

Inside Orchestras—Music

Warner Bros.' biopic on Gus Kahn, with casting and production details all set, comes with good timing as the late Chicago songsmith's catalog is getting its peak performances. Kahn broke into the top 10 magic circle on the ASCAP royalty dividend payoffs recently, right up there with Irving Berlin, Cole Porter, Rodgers & Hammerstein, the Gershwins, et al. Doris Day, Danny Thomas and Frank Lovejoy are set for the WB filmusical which is tentatively titled "I'll See You In My Dreams," from one of the many Kahn-Isham Jones collaborations. Michael Curtiz is directing; Louis F. Edelman producing.

The surge of "With These Hands" to the top of Britain's best-seller lists in the last several weeks is a peculiar international twist that reverses the usual America-to-England hit-making process. In the case of "Hands," tune failed to make a dent in the U. S. market, where it was first introduced, though Columbia Records pushed it via a Jo Stafford-Nelson Eddy slice. Same disk, however, was plugged in England, with Miss Stafford's Radio Luxembourg show a big factor in lifting the number to a click status. Ben Bloom Music is handling the tune in the U. S. with Ed Kassner Music having English rights.

"Good-a-Bye John," tune by the late Egbert A. Van Alstyne, who died a couple of weeks ago in Chicago, was generally confused in the press obit notices with the number of the same name used in the Victor Herbert score of "The Red Mill." Herbert, however, wrote his own "Good-a-Bye John" tune for the show score, with lyrics by his collaborator, Henry Blossom. Both numbers were written in the early 1900's, Van Alstyne's preceding Herbert by a couple of years.

Incidentally, Jim Walsh, Roanoke, Va., deejay, also erratumed in his letter to VARIETY (July 18) when he stated that Harry Williams went to England after severing songwriting connection with the late Egbert Van Alstyne and wrote music of "It's a Long, Long Way To Tipperary" to Jack Judge's lyrics. The Harry Williams who wrote "Tipperary" is not same Harry Williams of Williams-Van Alstyne combo. Latter Williams died of TB nearly 30 years ago, but is still listed on American Society of Authors, Publishers and Composers rolls. The "Tipperary" Williams, a Britisher, is still living and a full-fledged member of English Performing Rights Society.

Band Biz

Continued from page 37

vocal trios, piano-vocal duos, and instrumental-comedy teams currently have an open field ahead.

Army bases provide equal, if not greater, revenues for combos, particularly around Dayton and Springfield, Ohio, whose adjacency to Wright Field make them virtually a booker's paradise. Same to Chanute Field, with Rantoul and Champaign, Ill., nearby; Scott Field, with Bellville, Ill., and E. St. Louis close; Camp Atterbury, Ind., around Indianapolis; and Camp McCoy, Wis., with LaCrosse, Racine and numerous other towns.

G. I. invasion of surrounding cities has also resulted in a mushrooming of strip joints, many using straights and novelty singles to cut down the flesh monotony. Salaries in this category, while low, nonetheless provide plenty work for lesser names.

McConkey Artists Corp., whose top unit is the Zanlacs, have been working steadily in the $750-weekly niche and recently jumped to $1,000, though most of MAC's hot sellers are working around the $500 mark. General Artists Corp., whose units, on the other hand, are mostly names, is selling Page Cavanaugh Trio at approximately $1,250 minimum, with Red Ingle getting around the same in such places as Kokomo, Terre Haute, Muncie and South Bend.

Les Paul and Mary Ford, also with GAC, have jumped from the $1,000 a week bracket to $3,000 on the strength of two disk hits, though they're not presently trafficking with boom town saloons.

BILLY WILLIAMS
QUARTET
SINGS
"SHANGHAI"
B/W
"THE WONDROUS WORD"
MGM 10998 78 RPM
K 10998 45 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE., NEW YORK 19, N. Y.

A Solid Ballad Hit!
DIANE
MILLER MUSIC CORPORATION

PROGRAM
Reflections in the Water
Enchanting Waltz Standard
by
Paul Francis Webster

— Growing BIGGER Everyday —
LONESOME AND SORRY
WIDELY RECORDED — WIDELY PROGRAMMED
MILLS MUSIC, INC., 1619 Broadway, New York 19

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending July 28

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rose)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	San Antonio—(Central Radio Co.)	Seattle—(Sherman-Clay)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	3	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	1	1	2	1	1	2	1	1	1	...	2	8	100
2	1	NAT "KING" COLE (Capitol) "Too Young"—1449	2	6	1	5	2	1	2	4	3	6	1	1	98
3	4	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	4	4	..	..	4	5	3	2	8	7	3	9	61
4	2	FRANKIE LAINE (Columbia) "Jezebel"—39367	8	2	3	..	3	4	7	..	9	1	..	5	57
5	5	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	10	..	..	7	6	..	4	6	5	..	4	6	40
6	6	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	7	..	..	9	5	8	9	5	2	..	..	..	32
7	8	PATTI PAGE (Mercury) "Mr. and Mississippi"—5645	..	7	..	..	7	7	..	..	4	..	6	4	31
8	15	TONY BENNETT (Columbia) "Because of You"—39362	6	3	..	3	..	..	10	..	..	..	7	7	30
9	11	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	5	..	6	4	9	..	..	..	..	3	10	..	29
10	12	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A	3	9	..	2	8	..	..	..	..	..	5	..	28
11	7	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451	9	..	4	..	..	9	..	..	..	8	..	2	23
12	10	DORIS DAY (Columbia) "Shanghai"—39423	..	..	..	6	10	..	..	7	..	5	..	..	16
13	14	VIC DAMONE (Mercury) "My Truly, Truly Fair"—5646	..	..	5	..	..	3	..	..	..	..	..	..	14
14A	9	FRANKIE LAINE (Columbia) "Rose, Rose, I Love You"—39367	..	..	..	..	..	..	..	..	..	2	..	..	9
14B	17	WEAVERS (Decca) "On Top of Old Smoky"—27515	..	..	..	..	..	..	..	..	..	10	..	3	9
15	18	JANE TURZY TRIO (Decca) "Sweet Violets"—27668	..	..	..	..	..	..	..	..	..	4	..	..	7
16A	18	TONY BENNETT (Columbia) "I Won't Cry Anymore"—39362	..	5	..	..	..	..	..	..	..	..	..	..	6
16B	..	MINDY CARSON (Victor) "Lonely Little Robin"—20-4151A	..	..	..	..	..	..	5	..	..	..	..	..	6
17A	16	VAUGHN MONROE (Victor) "On Top of Old Smoky"—20-4114A	..	..	..	..	..	6	..	..	..	..	..	..	5
17B	..	STAN FREBERG (Capitol) "Got You Under My Skin"—1711	..	..	..	..	..	..	6	..	..	..	..	..	5

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	7	258	Mercury	2	45
Victor	6	161	Decca	2	16
Capitol	3	126			

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO	SHOWBOAT	KING AND I	GUYS AND DOLLS	VOICE OF XTABAY
Mario Lanza	Hollywood Cast	Broadway Cast	Broadway Cast	Yma Sumac
Victor	M-G-M	Decca	Decca	Capitol
DM-1506	M-G-M84	DL-9008	DA-825	CD-244
LM-1127	K 84	9-260	9-203	CD-244
WDM-1506	E 559	DA-876	DLP-8036	CC244

On the Upbeat

New York

Jimmy Dorsey orch opens at the Thunderbird Hotel, Las Vegas, Thursday (2) for two weeks . . . Singer **Johnny Parker** inked to a two-year songwriting pact with Broadcast Music, Inc. . . . **Leonard Feather**, jazz critic, back from one-month European trek, held two record sessions in Stockholm featuring all the winners of the Estrad (Swedish jazz mag) poll. The disks will be released here shortly . . . **Ruth Shook** ankled her post in the promotion division of RCA Victor's Kansas City branch to promote Gersham & Goodman Music on the Coast. **Leo Talent**, pubbery head, will be the selling agent for Percy Faith's new firm, Marpet Music . . . M-G-M Records sponsoring distributor Christmas Sales contest. Winner gets cuffo trip to Bermuda or $1,000 government bond . . . **Johnny Hodges** crew into the 421 Club, Philadelphia, Aug. 23 . . . **Tiny Grimes** orch booked into the Celebrity Club, Freeport, L. I., Aug. 16 . . . **Tommy Edwards**, M-G-M Records artist, first nitery engagement at the Copacabana, Pittsburgh, Aug. 6.

Hollywood

Spike Jones troupe moves into the Clover Club, Miami, Nov. 1 for two weeks at $13,000 a week . . . **Gloria DeHaven** set to record a Decca album of musicomedy tunes with the **Guy Lombardo** band . . . **Emma Lou Welch** signed to chirp with **Ike Carpenter's** band, opening at Jantzen Beach, Portland, Ore., Aug. 3 . . . **Ray Gilbert** composing a theme tune for the **King Brothers** picture, "Drums of the Deep South" . . . **Tony Pastor** orch booked for two frames at the Palomar Supper Club, Vancouver, starting Sept. 3.

Chicago

Louis Armstrong set for three weeks of one-nighters starting in late November, prior to his four week stand at Blue Note, Chi, Dec. 14 . . . **Art Kassel** disbands his orch for six months and takes off for his Coast home . . . **Frankie Masters** moves into the Edgewater Beach, Chi, Sept. 6 for six weeks . . . **Art Hodes** completes 14-month stand at Rupneck's, Chi, and goes into Zanzibar, Denver, Aug. 6 for two weeks . . . **Chuck Foster** inked into Trianon, Chi, Oct. 2 for five weeks . . . **Muggsy Spanier** set for Flame, St. Paul, Aug. 3 for one week . . . **Ray Pearl** into Crystal Lake Ballroom, Crystal Lake, Mich., Aug. 14 for one month . . . **Don Reed** into Balinese Room, Galveston, Sept. 7, indef date . . . **Doc Evans** set for Jazz, Ltd., Chi, Aug. 1, sans his regular unit . . . **Jack Staulcup** into Buckeye Lake Park, Columbus, Aug. 4 for two weeks . . . **Billy Eckstine** goes into Chicago theatre, Aug. 3 for two weeks . . . **Weavers** play Ohio State Fair, Columbus, Aug. 25 for one week . . . GAC staffer **Betty Broyles** on indef leave of absence.

Pittsburgh

Larry Foline orch winds up two-week engegement at Kennywood Park Aug. 4 . . . **Frank Vesely, Jr.**, drummer, recovering at Deshon Veterans Hospital in Butler, where he's been confined now for more than six months . . . **Tex Beneke** booked for a one-nighter at William Penn Tavern Sept. 1 . . . **Bobby Cardillo**, maestro at Monte Carlo, will be the pianist on new Monday afternoon TV show over WDTV starring **Elaine Beverly** and **Joe Mann** . . . **Tommy Carlyn** band, into O. Henry Ballroom in Chicago for eight weeks, got a bid to stay there until December 1 but had to turn it down because of previous commitments . . . **Ray Henry's** polka orch one-nights at West View Park tomorrow (Wed.) . . . **Woody Herman** plays a Wheeling, W. Va., Park date on Aug. 14 . . . **Lee Henry**, former vocalist with **Billy Catizone** band, in Miami playing some club and cafe dates.

NEW REVIVALS

'DON'T BLAME ME'

'I'M IN THE MOOD FOR LOVE'

Standards by Jimmy McHugh

DECCA data

THE STAR OF THE SHOW . . .

DICK HAYMES

Sings the Hit of the Show . . . !

I BELIEVE

From the Hit Moving Picture "ST. BENNY THE DIP"

and

WHEN THE LIGHTS ARE LOW

Both with Victor Young and His Orchestra

Decca 27682 (78 RPM) and 9-27682 (45 RPM)

2 Top-Notch Performers!

HOAGY CARMICHAEL

and

GORDON JENKINS

Sing and Play Their Smash Version of

MY RESISTANCE IS LOW

and

SACRAMENTO

Decca 27540 (78 RPM) and 9-27540 (45 RPM)

Always in Demand! The Ever-Popular

MILLS BROTHERS

Sing

A COTTAGE WITH A PRAYER

and

LORD UPS AN' DOWNS

Decca 27683 (78 RPM) and 9-27683 (45 RPM)

Single Records 85c Each (plus tax)

America's Fastest Selling Records!

AGVA Quits Coast TA to Run 'Own' Benefits as 5 Unions Blast Move

Hollywood, July 31.

Stirring a new theatrical union tempest, the American Guild of Variety Artists has ankled Theatre Authority here. Union let it be known it would henceforth run its own benefits without assistance from anyone. Five other member unions of TA immediately retaliated, without mentioning the AGVA withdrawal, by warning members to beware of 'fake benefits" and "racketeering."

AGVA walkout was prompted by its desire to administer the funds of the 16-year-old non-profit organization. While the TA announcement made no mention of the rift, it significantly was signed only by Actors Equity, Chorus Equity, Screen Actors Guild, American Federation of Radio Artists, and American Guild of Musical Artists. TA board member Kenneth Thompson said "every so often someone gets the idea that they can make some easy money promoting benefits at which some legitimate cause may get a few dollars, but the lion's share of the gate goes into the pocket of a promoter. It is likely that efforts may be made by private promoters to stage a number such benefits' in Los Angeles area during the next several months.

"It is TA's duty to prevent racketeering in benefits and TA will do so in the same manner that it has done for the last 16 years."

A warning to members to check all benefits with TA, on pain of disciplinary action, was contained in tradepaper advertisements.

Before aukling TA, AGVA Coast chief Eddie Rio bluntly demanded he be given administrative powers over the charity organization and was soundly refused by other members. He based his claim on the theory that AGVA members constitute the bulk of entertainers playing benefits. He also directed an attack on I. B. Kornblum, Equity rep here for some time before appointment of O'Brien as Coast exec secretary.

Significantly, AGVA has been feuding with Equity here for some time over jurisdiction of shows. Following TA warning to members, Rio set machinery in motion to notify his members they cannot play any TA-approved benefits. AGVA in N. Y. exited TA last year.

Harris Exiting Chi Mutual For Sennes, Miami Beach

Chicago, July 31.

Sid Harris, for the past four and half years head of the act department of Mutual Entertainment Agency and partner of the booking firm, resigns Sept. 1 to take over the Frank Sennes office in Miami Beach. Harris was in the William Morris Chi office for six years prior to Mutual.

He will continue to handle some of the Mutual attractions from the Florida base.

Saranac Lake

By Shirley Houff

Saranac Lake, N. Y., July 31.

Birthday greetings are in order for John Streeper, Shirley (Pitt-Roth) Houff, Forest (Slim) Glenn, Jeanne Romer, Walter (CBS) Romanik, all progressing nicely.

John Ellis, manager of Blue Bonnet, Houston (Interstate Circuit), in for a two-week bedside visit with his frau Jean, whose progress is of special mention.

Robert Tarr keyed up over surprise visit from daughter Barbara and friend June Clifford, who motored in from Oil City, Pa.

Mrs. James Brennan planed in from N. Y. C. to visit daughter Audrey Lumpkin, who is flashing okay clinics.

V. T. Strum in from Richmond, Va., to bedside and chat with wife Virginia, whose latest clinic upped her for all meals in main dining room.

Among Variety Club-ites who attended local picnic sponsored by Jewish Community Center were Tillie Ostrow, Genie Reed, Otto Hayman and Walter Romanik.

Mrs. Amy Gray left for her home in Oklahoma City after being delayed by the midwestern floods.

Laura (Loew's) Sloan, Tillie Ostrow and Henrietta Allen all agog over recent clinics.

Shirley (Marion) Handler, Chicago singer, checked in for rest and observation.

Carl Kessler (Amazing Mr. Ballantine) in from Miami Beach to mitt the gang for a few days before his engagement in N. Y. C.

Pinch-hitting for your regular reporter, Happy Benway, the writer would like to wish Happy a speedy recovery on behalf of herself and all the patients here at Variety Clubs Lodge.

(Write to those who are ill.)

Unit Review

Aqua Follies of 1951
(WIRTH POOL, MPLS.)

Minneapolis, July 29.

Fitzsimmons Sisters (2), Bruce Harlan, "Stubby" Kruger, Marion Parks, Charlie Diehl, Jimmy Patterson, Tommy Thompson, Bob Maxwell, Jim Strong, Hobie Billingsley, Tom Martin, Jimmy Carroll, Arren & Broderick, Singing Mariners (4), Bud & Cece Robinson, Water Ballet (24), Stage Ballet (24), Show Girls (8), Barnett Orch (18); staged by Al Sheehan; stage ballet director, Dorothy Lundstrum; water ballet director, Helen Starr; lighting effects, Jack Higgins; costuming, John M. Williams; $3.50 top.

Presented for 10 nights in a beautiful outdoor setting at a city park, "Aqua Follies" is one of the principal attractions of the local Aquatennial. It's been luring capacity audiences of 6,000 at each performance. Goes from here to Seattle for a second successive season, and other cities are being lined up.

Locally produced, the combo water and stage entertainment is big in size, lavishly staged and rich in talent. It reflects the high pro skill of all concerned in production, and especially Al Sheehan, stager and managing director. The current 12th edition sets a new high mark in entertainment and production. As far as the stage vaude acts are concerned, the offering is restricted to a single one.

Show adheres to its usual format. Stage and water or combined production numbers have solo or ensemble water events smoothly sandwiched between them. There's the usual straight and comedy diving and precision swimming, plus intricate and eye-beguiling formations of 24-girl water ballet. There's plenty of good terping, too. Best of all, from customer standpoint, is the fact that current "Follies" splashes a record amount of comedy. The perennial water clown, "Stubby" Kruger, is in his funniest form and the eight "diving maniacs" provide a riot of hilarity. The one straight vaude act, Arren & Broderick, features Miss Arren clowning and cutting capers a la Beatrice Lillie and convulsing the audience. The whole is larded with top-drawer singing by a male quartet and soloist.

In Tom Martin, the show has a snappy emcee who keeps the proceedings rolling swiftly and who contributes some comedy on his own account. Jimmy Carroll is a superb and dynamic singer with stage presence and looks. Bud & Cece, a fresh and youthful dance team, also score. Such divers as Charlie Diehl, Bob Maxwell, Jim Strong, Tommy Thompson and 12-year old Marion Parks, leaping from lofty towers for their stunts, spell class. So do the two Fitzsimmon Sisters, whose water acrobatics and precision swimming rate socko.

Outstanding production numbers include "A Salute to the Roaring 20s," the "Aqua Picnic." Most dazzling of all is "Happy Birthday to Paris," utilizing a large replica of the Eifel Tower on a barge and huge prop roses propelled by the water ballet while Carrol warbles "La Vie en Rose." There's a stirring patriotic finale employing fireworks. All in all, it's a boff show. *Rees.*

Lynn, Mass., 'Ice-Pops' Shapes as Click Combo

Boston, July 31.

The "Ice-Pops," combining a concert, ice show and customer skating, got off to a nifty start last Friday (27) at spacious Sports Arena in Lynn. Backed by a group of 13 Lynn businessmen, concerts are skedded for five weekends, Friday to Sunday and 12 of the 15 concerts are reported sellouts. Seating arrangement is comparable to that in effect in Boston's Symphony Hall during its Pops concerts, with tables arrayed about the floor surrounding the skating area. Seating capacity for the concerts is 1,652 scaled from 50c to $1.50.

Musical portion of show is under direction of Phil Saltman, whose 30-piece orch will be batoned by a guest maestro each week. Teeoff concert featured Hub's longhair pianist, Leo Litwin. Divided into four sections, program opens with a half-hour musical stanza, followed by the Icen, which features local amateur champs, another half-hour concert sesh, and winds with patrons donning their skates for a few whirls around the ice. With thermometer in the vicinity of 90 recently, this well-cooled Arena gimmick shapes as successful experiment. *Elie.*

Proser Loses Salvador Case But Judge Scores 'Procedure' by AGVA

Although the N. Y. Supreme Court decided against Monte Proser in his protracted hassle with chanteur Henri Salvador July 13, Justice Eugene Brisach condemned the legal practices used in the case by the claimant.

The jurist stated, "while the court is thus constrained to deny the motion to vacate the award, it cannot withhold its condemnation of the practice followed here, which the court regards as reprehensible, of having the claimant in the arbitration represented by the general counsel of the American Guild of Variety Artists. The appearance on behalf of one of the parties to the arbitration of the general counsel before officials of AGVA tends to place the adverse party at a disadvantage and undermine confidence of the entire arbitration procedure of the organization."

Case was brought to the court by Proser when Salvador turned down an agreement set up by AGVA which called for him to play a two-week date at Proser's La Vie En Rose, N. Y., in lieu of a $4,400 claim by him. Proser originally had cancelled Salvador when the singer's manager said that Salvador would not play on any bill with Marjane, whom the manager accused of being a collaborationist. Salvador, on the other hand, said that his manager had no right to cancel.

Silverstone & Rosenthal, attorneys, represented Salvador, while Proser's attorneys were Becker & Odell.

N.Y. RODEO WOOS VAUGHN MONROE

Madison Square Garden, N. Y., is out to corral Vaughn Monroe for its 26th annual championship rodeo. Monroe would single. Up to a late hour yesterday (Tues.), the AM-TV-theatre singing batoneer was an odds-on shot for the cowboy classic, a 26-dayer which tees off Sept. 26 and runs to Oct. 21. Monroe would play the last half (14 days) of the run, Oct. 8-21. The first 12 days, Sept. 26-Oct. 7, will star the Lone Ranger and his horse Silver.

The Garden management has been scouring the talent shelves in an effort to secure the boxoffice of the rodeo, which for several years had Gene Autry in the stellar spot and before him Roy Rogers. Autry vacated the top position some months ago. Garden feels that Monroe is of the type that would lure juvenile trade, which counts fairly heavy at the gate. Twelve days for Lone Ranger are figured as saturation for that type attraction. The arena recently tried to land Bill (Hopalong Cassidy) Boyd, but they couldn't get together on terms.

Big Top Hypoes Advance Sale Via P. O. Gimmick

Minneapolis, July 31.

In Minneapolis and a number of other cities along its route, for the first time outside of New York, Ringling Bros. & Barnum & Bailey Circus is conducting an advance mail order sale of its $3 and $4 reserved seats. Orders are sent to the circus, which rents a post-office box in the various cities to receive them. A representative is sent ahead to fill the orders.

Hitherto, seats could be purchased only on the day of the circus, arrival at a downtown store or on the lot. Circus officials say the new service has won praise from patrons and they regard it as a boxoffice help.

Chimps Chump 2 Coast Cafes

Hollywood, July 31.

Battle over Tippy & Cobina, monkey act, is scheduled to reach a climax late today (Tues.) when the American Guild of Variety Artists holds an arbitration session to determine whether Ciro's or the Mocambo get the simpering simians. Ciro operator H. D. Hover had advertised the act to open last night (Mon.) at his spot but they didn't. Mocambo's op Charlie Morrison countered with Tuesday advertisements that the act would "open tonight."

However, AGVA's Eddie Rio reported act wouldn't open anywhere until the arbitration session is held. Morrison meanwhile had his attorneys prepare a $26,000 damage suit and obtained a restraining order preventing Hover from advertising the monkey act as a Ciro's potential. Argument over who signed act has been raging for weeks with Vieras, man-wife team who work the monks, remaining uncommunicative.

Jack Kalcheim Chi-Headed

Chicago, July 31.

Jack Kalcheim, of the William Morris office, is coming to Chicago, but not with WM.

He's applied for a job in the act department of General Artists Corp.

PATRICE JAN
HELENE and HOWARD
CURRENTLY
PARAMOUNT
NEW YORK
Dir.: M.C.A.

LANDRE
and
VERNA
"America's Most Exciting Dance Team"
Currently at
SAVOY HOTEL
LONDON
Thanks to HANS LEDERER and LEW and LESLIE GRADE, Ltd., Inc.

Captivating Young Dancers
HAL GEORGIA
HARBERS and DALE
* * * * *
4TH WEEK
(Return Engagement)
COPACABANA
New York City

MARJORIE
GARRETSON
M-G-M RECORDS
EDDY'S Kansas City
OPENING AUG. 3RD
Dir.: LOUISE MAURADA
6776 Milner Road
Hollywood, Calif. GL. 9372

COMEDY MATERIAL
For All Branches of Theatricals
BILLY GLASON'S FUN-MASTER
'THE ORIGINAL SHOW BIZ GAG FILE'
● Nos. 1 thru 35 @ $1.00 each ●
(Sold in Sequence Only)
SPECIAL—FIRST 10 FILES FOR $10
ALL 35 FILES FOR ONLY $25
● 3 Bks. PARODIES, per book $10 ●
● MINSTREL BUDGET $25 ●
● 4 BLACKOUT BKS., ea. bk $25 ●
HOW TO MASTER THE CEREMONIES (reissue), $2.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $250, Worth over a thousand
NO C.O.D.'S
PAULA SMITH
200 W. 54 St., New York 19 Dept. V
Circle 7-1130

JESSIE, JAMES and CORNELL
Opening July 30
PALLADIUM, London
4 Weeks
Management:
EDDIE SMITH
1697 Broadway, New York

JACK DENTON
WORLD'S GREATEST COMEDIAN*
Handled by
IRVING CHARNOFF
1650 Broadway, New York
*Except in front of Hanson's

EIGHTH SMASH WEEK

CHASE HOTEL
St. Louis, Mo.
"Mr. Specs Himself"
LENNY COLYER
STAR OF CBS'
"Saturday at the Chase"
Exclusive Management
MUTUAL ENTERTAINMENT AGENCY
303 N. Wabash Ave., Chicago 1, Ill.

ISH MICHAEL
KABIBBLE AND DOUGLAS
Currently EARLE, Philadelphia
DIR.: M.C.A.

Saratoga Nitery Activity Looks Blank on Eve of Bangtail Teeoff

Saratoga Springs, July 31.

Piping Rock, for years one of Saratoga's swankiest niteries during the racing season and a perennial spot for Joe E. Lewis and other headliners, will not open this year. The Kefauver Senate crime investigation, the current state-conducted inquiry into possible connection between gambling and public officials in Saratoga County, and the State Crime Commission (which last week probed into affairs at Ogdensburg) are understood to have influenced the decision to keep Piping Rock dark. Its chief owner is not in Saratoga at present.

There are reports one or more other big spots may not unshutter for the bangtails session, which runs from Aug. 6 through Sept. 1. The Grand Union, the Spa's largest hotel, opened last week for the summer. Advertised rates are $4 and up. The city entertained the Spanish-American War Veterans' convention, but the number of conventions booked this year is said to be under par. The gambling investigation is credited as the reason.

Many observers think that with the lid on gambling, the Saratoga flat track will be a beneficiary. Some doubt, however, whether the splurging spenders will come to town.

The Saratoga Raceway, half-mile trotting oval, has been forced to cancel cards four nights to date because of rain. It played to big crowds, however, last Friday and Saturday (20-21). Betting handles are substantial.

Omaha Orph Going Revue With Kitzel, Three Suns

Omaha, July 31.

Orpheum Theatre is putting in a stageshow starting Friday (3). Artie Auerbach (Kitzel) and Three Suns will head a revue with Joe Sudy's orch.

Tristates, which operates Orpheum, is trying for at least two good stage bills a month.

FOSTER AGENCY, LONDON,
Presents

Now Appearing Summer Show Winter Garden Theatre Blackpool, England
American Rep. WM. MORRIS AGENCY
TAVEL-MAROUAN: AGENCY, PARIS

HAROLD BARNES
"Boogie to Ballet on Wire"
Miami Herald, July 19th
"The very tops in his trade"
—GEORGE BOURKE
Direction: SAM RAUCH
Roxy Theatre, New York

Grant's Riviera
RESTAURANT AND BAR
158 W. 44 St. New York LU 2-4488
WHERE SHOWBUSINESS MEETS
TALENT CONTEST
MONDAY NIGHTS
Prize: Professional Engagement
Duplicate Prizes Awarded in the Case of Ties

MONA VIVIAN-CROWTHER
REHEARSAL STUDIO
OPPOSITE BAKER STREET STATION
LONDON, ALWAYS AVAILABLE
PHONE: WELbeck 6645

Dry Run

Minneapolis, July 31.

As one of the attractions of the Aquatennial, local summer festival, the Univ. of Minnesota Troubadors of Swing, campus singing group, set up an "Aqua Night Club" in the Hotel Dyckman Robin Hood Room.

There was a floor show, to be sure, but only non-alcoholic drinks were served along with the food.

AGVA in Drive On Outdoors Via Hamid-Huddles

Continuing its drive to corral outdoor membership, the American Guild of Variety Artists has set up huddles with the leading al fresco booker in the east, George A. Hamid. First of the meetings is skedded for Friday (3) in Atlantic City with impresario Hamid at Steel Pier, of which he's owner. AGVA's national administrator Henry Dunn and union's outdoor rep Vic Connors will be on the scene to attempt to bring Hamid around to their views on AGVA's code and conditions.

AGVA is particularly concerned with contracts under which acts are signed by bookers for fairs and amusement parks without specifications on actual dates. Connors, in an exchange of correspondence with Hamid last week, said that "the option contract is the subject of a great deal of criticism, and in my opinion is one of the principal abuses in the outdoor field."

AGVA takes the position that Hamid sets salaries, signs contracts and arranges to present union members at various spots, mainly fairs, and functions as a producer-booker. Latter has indicated that "others" are responsible for the productions, units, etc.

As prelude to Hamid gabs, the union met recently in Chicago with Sam J. Levy, of Barnes-Carruthers, Hamid's opposite number in the midwest, plus Arthur Wirtz, head of Cole Bros. Circus and the Sonja Henie icer. Nothing tangible has developed as yet. AGVA's main interest in Chi appeared to be discussions with the Ringling-Barnum circus, represented by general manager Arthur Concello and personnel director Pat Valdo. Jack Irving, union's midwest boss, was key factor in the huddles. Here, too, nothing of concrete interest emerged, although discussions will be picked up from time to time.

'Sugar Chile' Ruled 15 By Brit. Labor Ministry

London, July 31.

If advance publicity claiming that "Sugar Chile" Robinson was only 11 years old had been substantiated, he would not have been permitted to work in Britain. Solely on age grounds, his employment was challenged by the Variety Artists Federation, as it conflicted with local laws which preclude stage employment for juveniles under the age of 12.

The Ministry of Labor, which okayed the "Sugar Chile" permit, has notified the union that "the age had been misquoted and should have been 15."

Robinson, who arrived in London last Saturday (28) was on a TV program the same night, and broadcast the following day.

Guess He's Gone

Buffalo, July 31.

Gertrude F. Bates was granted an Enoch Arden marriage dissolution in Supreme Court here when she testified her husband, Frederick E. Bates, "joined the Clyde Beatty Circus as a musician in 1929 and has not been heard from since."

Repeated advertisements in outdoor trade and other publications have been unavailing.

(Clyde Beatty had no circus of his own until some years after 1929. —Ed.)

Thompson-Wms. Bros. Cue Dallas' Now-Then Namery

Dallas, July 31.

Kay Thompson & the Williams Bros. are set for a fortnight in the Century Room of Hotel Adolphus on Oct. 29. Management, cued by Hildegarde's holdover SRO date in May, plans to bring in name acts intermittently.

Meantime, the room continues with its ice show and Herman Waldman's orch.

Laine's N.Y. Par Unit at 25G-Plus

Frankie Laine is bringing his own package into the Paramount, N. Y., Aug. 22, in a coin deal exceeded in this house only by Bob Hope and Dean Martin & Jerry Lewis. Deal is understood to involve a guarantee of over $25,000, plus a split of the gross over a specific figure.

Stan Kenton's orch has been set for the Laine date, with two more acts still to be lined up. Package is being wrapped by Gabbe, Lutz & Heller, Laine's handlers. Laine is currently vacationing and will undergo a minor operation before the Paramount stand. Pic will be the Jane Russell - Robert Mitchum starrer, "His Kind of Woman."

Laine to Penn, Pitt

Pittsburgh, July 31.

It begins to look as if Penn Theatre, Loew downtown deluxer, will go in more for names next season than it has in years. On top of announcement that Patti Page-Guy Mitchell package had been booked for week of Aug. 30 came word that Frankie Laine would follow them in late in September.

Laine returned house to stageshows last year after they had been out for more than 15 years, and gave Penn a record gross.

Hadacol Adds Vitamins Via Berle, Schnozzola, Vallee, Haymes, 'Roch.'

Chicago, July 31.

The Hadacol caravan, set to roll through 47 southern and midwestern cities starting Aug. 14, will have a flock of names to lure box-top customers. Permanent company for the entire swing consists of Carmen Miranda, Hank Williams, Minnie Pearl, Candy Candido, Los Gatos Trio, Lee Marx, Dorothy Dorben line, three bands and 15 clowns. In addition, Milton Berle will star in St. Louis Sept. 8 and Jimmy Durante Sept. 13 in Kansas City.

Other headliners for the circuit, which will travel by rail this summer, are Rudy Vallee, who will be with the show for the first 14 days and then be supplanted by Dick Haymes for 14 more; Eddie "Rochester" Anderson, who will be featured in Cincinnati, Indianapolis, Peoria, Ill., and Davenport, Iowa. Dudley LeBlanc, prexy of the company, has also made offers to Jack Dempsey and heavyweight champ Jersey Joe Walcott, with the former likely to accept.

Tour starts on the home grounds of Hadacol, Lafayette, La., with the first big town, New Orleans, Aug. 17.

Talent cost is estimated between $450,00 and $500,000. Package was set by Sid Epstein, of the Chi William Morris office.

MARKS EXITS PHILLY FOR A.C.'S WARWICK

Philadelphia, July 31.

Adolph Marks, manager of the Embassy Club here for the past 14 years, has exited that to take over operation of the newly opened Warwick dining room, Bamboo Lounge, cocktail lounge and Cabana Club at the luxurious new apartment hotel in Atlantic City.

Marks, a veteran Philadelphia nitery man for 30 years, will concentrate on food and service at the four rooms he will run at the Warwick. He's not planning floorshows at present.

Marks got his start here as operator of the Pekin, Prohibition hot spot, later managed Jack Lynch's Chez Samakan, and ran his own Colony Club until he joined the Embassy in 1937.

Price Raps 'Unethical' Campaign Vs. Him in AGVA Election Race

As the American Guild of Variety Artists began distribution to members this week of nominations for office and the national board, Georgie Price, a candidate for prexy, blasted a "paid employee" of the union for carrying on an "unethical" campaign which Price said was deeply embarrassing to him.

Without naming the "paid employee," Price, a member of the national board for some years, said the man in question was circulating letters indicating that only Jackie Bright, one of three nominated for the top office, would devote time to the prexy's job; that "name" candidates are not interested in the "little actor." There were other "suggestions" along those lines, Price added.

Price said he was going "to take action" to give the lie to the statements being made in behalf of Bright. The third presidential candidate is Will Aubrey.

The other nominees, to serve for one year, are: 1st v.p., Don Francisco, Gypsy Rose Lee, Harry Mendoza, Larry Rio; 2d v.p., Jack Gwynne, Bill Layne, Billy Lee, Sid Marion; 3d v.p., Russell (Bob) Evans, Dick Gale, Dick Ware; treasurer, Rex Weber, uncontested; recording secretary, Joseph Hough, Manny Tyler.

For the national board, 15 to be named for three-year terms: Al Aidrich, Terri Andre, Bill Bentlage, Kay Boley, Randy Brown Joe Campo, Peter Chan, Eddie Clarke, Danny Creedon, Sid De May, Cliff Earle, Don Francisco, Don George, Jack Gilford, Fred Gordon, Irving Grossman, Lester Harding, Pat Kelly, Ken Lawrence, Bill Layne, Margie Mansell, Dick Martin, Tom Martin, Danny Martyn, Tom Melody, Lew Meyer, Joe Murphy, Hugh O'Neal, Lanny Paige, Rajah Raboid, Larry Rio, Harry Rose, Walter (Bozo) St. Clair, Al Sharpe, Vince Silk, Jon Silo, Nicky Stewart, Bee Vester, Allan Walker, Karl Wallenda, Sylvia Walters, Earl Warner, Murray White, Dave Workman.

Ballots are returnable by a noon, Sept. 11, postmark.

RBBBig Steal

Minneapolis, July 31.

Ringling Bros.-Barnum & Bailey Circus reported to the police the theft of some 30,000 sideshow tickets either here or en route to the city.

The 50c tickets were printed for exclusive use while the circus was in Philadelphia, but unused there, so that the thief, or people who buy them from him, may run into a hitch, circus officials told the police.

AFM-AGVA Set Liaison to Tag 'Hybrid' Turns

In a move to head off any further jurisdictional squabbles between the American Guild of Variety Artists and itself, the American Federation of Musicians is setting up a liaison with the vaude union. Jack Ferentz, former prexy of the AFM Detroit local and currently a rep of the international board, is likely to be named head of the musicians' union peace operation.

Liaison committee, comprising execs of both unions, will make decisions affecting union affiliation of musicians and vaude units which are not clearly one or the other. Two unions have been conducting a running fight over jurisdiction of tooters who perform and performers who play instruments as part of their acts.

Although the two unions have a broad understanding about each union's province, situations have been continually cropping up where the line of demarcation has not been clear. They reached a general agreement last year after a showdown, during which threats of walkouts on both sides were made.

Buster Crabbe's Yippee Wins 7G at L.I. 2-Dayer

In a two-nighter wild west show at Freeport Municipal Stadium, Freeport, L. I., last week (25-26), Buster Crabbe's cowboy troupe netted $7,000 playing to more than 10,000 payees.

Crabbe's show will play throughout August and September, with dates already booked in Brooklyn, White Plains, Jersey City, Newark, Providence and Boston. Associated Booking Corp. is the handling the dates.

JAY MARSHALL

CHEZ PAREE
MONTREAL
One Consecutive Week
Mgt.: MARK J. LEDDY
Leon Newman

To IZZY GROVE—
You will be our personal manager for T.V., Pictures, Theatres, Cafes and other theatrical enterprises — as long as we are in show business.
Signed
BENHAM BROS.
Now at
PALACE, New York
P.S.: Genuine thanks to DAN FRIENDLY for the opportunity.

"Orchids to DORIS RUBY."
—Walter Winchell
(For Pictures and Legit)
MICKEY FREEMAN
Going To The Paramount, New York
Under the Direction of THE HOUSE OF GROVE, 1560 Broadway, N. Y.
Alyce—Warren—Ira

Miami Continues to Draw Tourists As If It Were the Winter Season

By LARY SOLLOWAY

Miami Beach, July 31.

With this city having attained the year-'round resort classification, tourist-wise, mid-summer finds the area crowded as it normally is at mid-winter.

An act in the lesser-name category can find plenty of work here, via one or two weeks at a hotel, and then he can play clubdates among the rest of the beachfront hostels at healthy coin. Currently, the Five O'Clock, Vagabonds and Clover Clubs are the only buyers in the cafe class that are offering more coin than the hotels.

Several of the larger hotels are contemplating entering the cafe competish via enlarging of current setups—the Shore Club at the Sea Isle, currently featuring longhair concerts; the new hotel going up on the north end of the Beach, which will have a 250-seater, plus others that normally are clubdate situations. There's a possibility, too, that the Schine Hotels may enter the Roney-Plaza in the outside-patron stakes, with a policy of booking the entire chain as enticement for contracting the better acts.

Current lineup hereabouts may be indicative of what the winter will bring. At the Clover Club there's Patti Page (opened Saturday, 28) for limited engagement, with Artie Dann plus Gomez and Beatrice in support; the Vagabonds Club with the Vag quartet starred, Condos and Brandow, Chris Columbo and Jody Miller in support; the Five O'Clock with Joey Adams, Juanita Hall, Stan Fisher and Al Kelly. The hotel circuit comprises the following:

CASABLANCA HOTEL

Ben Blue is back again, with the handsome Club Morocco, reverting to a two-show policy with non-minimum for dinner guests and $2.50 and $3.50 charge for non-diners. It's basically the same unit he brought in some weeks ago, outside of change in straight man from John Shelton to Sid Slate, formerly of the Slate Bros. Slate makes a big difference in the projection of Blue's routines, adding potency to the revue idea.

For the hoofing, Rae Alton is highly capable, socking over. Roberta Lee sets up two well-versed song ideas, "Who Cares" and a special to gain attention, then becomes involved with Blue to garner laughs, then a triple with Slate for the payoff.

The Whippoorwills set well with their harmonies though they could use an additional mike. Withal, they wrap up with mixture of specials and pops. On his own (and with Slate) Blue is involved most of the way, garnering healthy yocks with his panto, oftimes familiar sketches, zany gab and the topper, his takeoff on Ted Lewis.

NAUTILUS HOTEL

Here's the newest room on the run and one that is picking up fast, with a no-minimum dinner and late show policy and booking of a comic and singer. Currently there's Henny Youngman and Judy Gershwin.

Youngman, long a fave in town, is clicko as ever. Most of his stint is new and contains a howl-building series of lines built on a topical slant and keyed to special song material. Keeps them giggling and throws in a good bit of ad libs to add to the risibility department for a begoff.

Miss Gershwin, held over, has rearranged her routines to advantage, with a tighter array adding to audience reaction. She's a personable thrush, who knows her way around shadings and phrasings.

SANS SOUCI HOTEL

Dorothy Claire is on hand following a long run of acts that kept this smart 250-seater crowded most nights. There's a one-show, $2.50-minimum policy. Miss Claire shows her potentialities as a singing comedienne, though as currently constituted her act needs disciplining and polishing. A pert blonde, she works in forthright style on her straight numbers, highlighted by numbers from "Finian's Rainbow," in which she played for a while on Broadway. On the comedics, she shows a definite flair for lines and lyrics with several tailored specials, and the topper is her version of a femme wrestler on video. It's a fresh and hilarious sequence. More of the same and she'll be a top bet for the smarter cafes and TV.

Dance segment is held down capably by Nikki & Francine, who delineate Latino terps in authentic fashion and switch to American ideas with ease and authority.

SAXONY HOTEL

Probably the most talked-about new hotel in the area, this swankery has fallen behind the others in the cafe class, thanks to a fluctuating budget and policy for its Shell-I-Mar Room. In this outing, however, it seems to have hit on an idea in concentrating on the South American motif, with one American performer added. There are plenty of south-of-the-border vacationers here and they're flocking to see Bertica Serrano and Miguelito Valdes. The saucy little Latin lassie works in zesty manner to sell her derriere-tossing, Cubano songs and volatile personality. Works with Valdes, with the ringsiders—bringing one up for an amusing dance bit—and generally gets them with her assortment.

Valdes on his own is potent with his robust vocalistics done in usual strong and uninhibited style that earns the returns. For the blend there is tapster Jimmy Byrnes. He's a capable worker, but when he essays a series of warn gags, he has to work the harder when he returns to his terps.

Birdland, N. Y.

Dinah Washington, Dizzy Gillespie Band (5), with Joe Carroll; Oscar Pettiford Band (4); $2.50 minimum.

Despite general downbeat in nitery biz around town, this west-side spot continues as a top patron puller with its steady offerings of sock jazz names. Current show co-headlines Dinah Washington and Dizzy Gillespie in a layout that has plenty of appeal for Gotham's jazzophiles.

In a diversified session of blues and ballads, Miss Washington has never registered better. Her ebullience and warmth project easily and she holds all the way. Sepian songstress whips across a half dozen tunes with drive and emotion. She's especially effective on "Mean and Evil Blues," "I'm A Fast Movin' Mama" and "I'm A Fool To Want You." She wins extra plaudits for a bass solo that comes off as solid showmanship rather than expert musicianship.

Dizzy Gillespie's crew, comprised of one brass, one reed and three rhythm, is de-emphasizing bop at this stand, but progressive styling is still apparent. Band generates plenty of excitement, however, with such tunes as "A Night In Tunisia," "In The Land of Ooblah-Di" and a recognizable "Lady Be Good." Maestro's trumpet work is tops throughout and his between-music comedics draw okay yocks. Vocalist Joe Carroll scores in a frenetic rendition of "Ooh-Papa-Dah." His bop-scat vocalizing, with a slight assist from Gillespie, wins a hefty mitt.

Oscar Pettiford's crew (piano, drums, saxophone and bass) delivers a flock of instrumentals for good results. Pettiford's expert bass work sparks group in its series of fast-paced numbers.

Colony, London

London, July 18.

Louise Howard, Felix King Band, Santiago Lopez & Latin-American Band. $5 minimum.

Louise Howard, making her London debut, inaugurates the new policy of twice nightly shows at the Berkeley Sq. cafe. The American comedienne, with a completely uninhibited style, is nothing if not original. Although the act is somewhat scrappy in presentation, it clicks merrily with most of the customers.

With only one or two exceptions, Miss Howard doesn't go in for straight vocalizing. Instead, she prefers to use song snippets, with impressions of how they might be rendered by a number of different characters. For example, she uses a chorus from "The Whippenpoof Song" as a vehicle for a touch of sentiment, a breath of false gaiety and, best of all, as a demonstration of raucous Brooklynese.

It is this method of treatment that is mainly responsible for making the act appear scrappy, but it has a lighthearted flavor to commend it. And there are also nice humorous touches, like the singing of a song before and after psycho-analysis—"I Don't Know Why I Love You Like I Do," followed by "I Know Why I Love You Like I Do." Comedienne obviously knows the score when it comes to mixing with the audience. One of her best numbers, "Getting to Know You," gives her the opportunity of doing some table-hopping.

The Felix King combo gives its usual expert accompaniment, with the Santiago Lopez outfit making a clicko of rhythm music.

Myro.

Versailles, N. Y.

Paul Sydell, Dona Mason, Emile Petti and Panchito Bands; $5 minimum.

The Versailles summer policy of booking two acts is still serving this class spot well, the Nick & Arnold cafe-restaurant having been unusually fortunate in its choices. The current layout comprises songstress Dona Mason and Paul Sydell with his standard dog act.

Miss Mason is an intimate-type singer who leans almost exclusively to ballads. She's seated atop a piano shifted to the rolled-out platform and, using a hand mike, she gets over with her quiet manner of selling and well-trained voice. Gal has a neat way of phrasing, suggesting also that her major work has been in cafes of a more intimate nature than the Versailles; her manner of underselling indicates that. In tunes like "Granada" and "Love for Sales" she could, perhaps, project more though vocally she does both well.

Mexican-born but a resident of California most of her life, Miss Mason should embellish her repertoirs with an occasional pop rhythm number, because the string of ballads and more serious lyrics tend to too much sameness. Otherwise, she does a nice job with such tunes as "Young Lovers," "Granada" and "Love for Sale" she lone" and "Danny Boy." Miss Mason, a blonde, is gowned tastefully.

Sydell, with his three canines, easily gets over with his audience. He has a neat, quiet salesmanship as he sends the dogs through their paces, punctuated by neat comedy touches. Almost all the stunts are balancing on Sydell's hands, which make this a good act, visually, for the cafes, in addition to theatres.

Emile Petti's band, as usual, plays neatly for the straight customer dancing, while the longtime-standard Panchito band—at the Versailles for 14 consecutive years—always draws 'em to the floor for the Latin dansapation. *Kahn.*

Flamingo, Las Vegas

(FLAMINGO ROOM)

Las Vegas, July 26.

Spike Jones' "Musical Depreciation Revue," with Helen Grayco, George Rock, Freddy Morgan, Sir Frederick Gas, Dick Morgan, Peter James, Bill King, LaVerne Pearson, Wayne-Marlin Trio, Ruth Foster, Joe Siracusa, Paul & Paulette, Dick Gardner, Frank Little, Mack Pearson, Slickerettes (2), Bernie Jones, Spike Jones' Orch (10), Chuy Reyes' Orch (5); no cover, no minimum.

Spike Jones' cleverly deranged cacophony plus razzle-dazzle carny staging assails ears and lambasts eyes of Flamingo patrons for the next three frames. Although the square-jawed, sartorially resplendent maestro was in some difficulty opening night due to certain limitations attached to the breaking-in of his new production at this nitery, he nevertheless carried off everything with aplomb. After leveling some bumpy spots—and by now they should be ironed well—the 1952 revue will be ready to hit the road.

Following a bit of sing-song doggerel by cute Delores Marlin, curtain ups on vista of loud-checkered band crew blasting measures of "Persian Market." Jones' entrance is established and duly qualified. Shenanigans begin when midget Frank Little steps from the bass viol, and after a Jones gab setup about newlyweds in the house, spot is tossed ringside for planted pie-tossing gag shared by Ruth Foster and Peter James. Segs into mad-house "Some Enchanted Evening," with Bernie Jones attempting lyrics while headless stooges scurry in and out, is tagged with Jones being rowed across stage. Bill King jumps in to plant tray-juggling gag, retires for winsome blonde Ruth Foster's tap terps.

"Amateur Hour" starts off with band choraling prelude to intro Sir Frederick Gas, complete with frizzled mop who cantos "My Heart Cries." Trio bathed in brightly hued flannel civvies—Dick Gardner, Dick Morgan, and Roger Donley—wheedle notes of "Hot Canary" with one of the lads fiddling the stops. Spike gives them the hook for Freddie Morgan in banjoist impresh of Fred Astaire taps, to be replaced by Peter James' blind trapshooter bit with trick knife-throwing windup.

Elaborate strob sequence is darkened room finds vivid display centered by Jones at the drums, checkered suit aglow and Dixieland combo lustily ripping "Aloha" to shreds. Eerie fluorescene limns the Wayne-Marlin Trio, who build pyramids with sock muscular control. Two husky lads toss Delores Marlin about in fancy gyrations, pile up effect after effect with lights full into socko three-high and breakaway climax. Jones gets into the act, earning big batch of kudos for his lifting of trio into hand and legstand.

Bill King's ax juggling sets up fine term which takes spectacular close with some flaming torch flippings, all the while balancing and whirling burning pinwheels. Helen Grayco in silver lame attracts during chirp sesh of trilogy, "Most Gentlemen Don't Like Love," "I Wanna Be With You Tonight," and "Come On-A My House." Could do more from reaction received, but bows off in favor of time limit.

"In "Now You See It, Now You Don't," comic Peter James, attired in swami robes, makes plenty hokum out of magico romp. Uses four or five stooges in tricks that backfire, and plant in house to participate in guillotine farce. When altered a bit and paced better, will become one of show's highlights.

Jones gives musicrew a workout in "Holiday For Strings" and "Chloe." Latter, a Jones classic, features Sir Frederick Gas in some ribtickling nonsense. George Rock steps from brass section with dimpled knees showing in Scout uniform to pipe a shrilly "My Daddy Is a General to Me," for flurry of yocks. Everyone gets into the act during finale, "Cocktails for Two," milling about and in general running riot.

Chuy Reyes handles all dance chores, attracting loaded floor of terpatrons. Spot pulling capacity, with dinner and supper shows entirely different. Late show spots trampoline acro-boundings of Paul & Paulette and Slickerettes. Will.

New Acts

SAMMY DAVIS, JR.
(Will Mastin Trio)
Dance-Impressions
20 Mins.
Riviera, Fort Lee, N. J.

Sammy Davis, Jr., is a surefire talent. Negro lad, who dominates a trio composed of his uncle (Will Mastin) and his father (Sammy Davis), is a multiple-threat performer who excels in every department. He is about 25.

Davis is a superlative hoofer, a suave gabber, a solid vocalist and a standout mimic—a natural. His only hazard is the possibility of burning himself out before his time in a long turn that requires him to go at a sprinter's clip. Davis, however, shows plenty of stamina.

The Mastin trio opens deceptively as a straight hoofing act—flashy for the genre but still only a supporting turn. This changes abruptly, however, when young Davis takes over for his string of impressions, opening with a takeoff of Frank Sinatra, building with his workovers of Billy Eckstine and Frankie Laine; rocking 'em with his quick-change carbons of James Cagney, James Stewart, Lionel Barrymore and Edward G. Robinson singing "What Is This Thing Called Love" and capping it all with his Mario Lanza-ing of "Be My Love" up to the toughest registers. He then mops up with his throwaway impersonation of Jerry Lewis. All of this, however, is only a prelude to his full-length, sensational Danny Kaye stint on the double-talking "Melody in 4-F" number from "Up In Arms."

That Davis has star potentialities is indubitable. The boy not only has a tour de force talent but a winning personality. That's demonstrated in his introes to each bit and in tributes to his uncle and father for breaking him into the business, the chatter being delivered with both polish and charm.

Herm.

3 SIDNEYS
Bicycle
7 Mins.
Palace, N. Y.

In a fast cycling turn the 3 Sidneys dish out enough excitement to please vaude pewholders. Comprised of two femmes and one man, they are not to be confused with a similarly named group of tightwire performers reviewed in the early 1930s.

Act tees off with some standard tricks on the two-wheeler but really gets going when the trio switches to stunting on their high unicycles. Precision pedaling draws hefty mitting.

They also go over with a stunt in which the two gals balance on each side of the unicycle as the man steers it. Windup with gals perched in palm tree attached to the man's bicycle, also gets good results. Attractive blondes lend necessary s.a.

Riviera, Ft. Lee, N. J.

Mary McCarty, Will Mastin Trio (with Sammy Davis, Jr.), Los Gatos, Nanci Crompton, Sherry Stevens, Clark Ranger, Line (12), Rene Touzet Rhumba Orch, Walter Nye Orch; $3.50 minimum.

A holdover from the previous show, Sammy Davis, Jr., of the Will Mastin Trio, is sparking a good surrounding layout into sock entertainment fare at this swank perch on the New Jersey palisades. Mary McCarty, from the musicomedy stage and TV, is headlining. Rest of floorshow is snappily executed in a classy production frame-work. (Davis is reviewed in New Acts.)

Miss McCarty is only moderately effective in her comedy song routine. A good comedienne, she's hampered by spotty material. Several of her numbers, such as her "Gotta Stay Sober Tonight" and her elaboration of "42nd Street," fail to register despite her comedy embellishment because of the size of the room. She registers strongly, however, on her silent flicker impression and her closing hillbilly number, both delivered adroitly. A better selection from her special material repertory to fit this out-sized roadhouse would carry the clicko impact of the latter two numbers through her full turn.

Los Gatos trio is a snappy jitterbugging team with a hep acro routine. Three men race through a string of intricate body-holding and pyramiding stunts for a good reception.

Balance of show has holdover personnel topped by Nanci Crompton's deft whirling ballet number. Sherry Stevens registers neatly with her well-stacked physique and specialty vocal, while Clark Ranger handles the emcee and production warbling chores adequately. Well-dressed, good-looking line is featured in a couple of okay productions, with Walter Nye orch cutting the show nicely. Rene Touzet orch dishes out the Latin rhythms with a solid beat. *Herm.*

Last Frontier, Las Vegas

(SILVER SLIPPER SALOON)

Las Vegas, July 27.

Jimmie Husson, Vaughn & Wright, Silver Slipper Corset Girls (4), George Redman, Whitey & Lee, Jimmy O'Brien, Buster Hallett; no cover, no minimum.

Silver Slipper Saloon is a roisterous, booming adjunct to the Last Frontier's reincarnation of an oldtime western village. Although shows are booked by the same entrepreneur who slots Ramona Room layouts, Slipper is separate venture. Since inception last September, spot has caught on with tourists and rounders alike.

In the beginning, policy was to buy acts or packages suitable for gay 90s atmosphere. Of late, however, accent is less on vintage costumery, allowing for more variation. Present vehicle is example of old-new merger.

Jimmie Husson is scoring with his rapid-fire brand of comedics encasing a sock impresh routine. Verbal barrage is layed down, employing succession of gags—some old, some new, some borrowed and slightly tinged with blue. Hangs series of impersonations upon a Senate inquiry utilizing vocal, facial characteristics of Winchell, Heatter, Fiddler, Kaltenborn, Fred Allen, Gable, Crosby; and warbles an Al Jolson "Rockabye My Baby" for sock windup and begoff.

Vaughn & Wright aid community sing with bottle-bonging exercises. Suspended bottles of all shapes and sizes are filled with colored liquid, and pummeled with mallets for chime effect in round of schmaltzy tunes, "Mocking Bird Hill," "Take Me Out to the Ball Game," "Bells of St. Mary's," "Let Me Call You Sweetheart," among others.

This particular segment takes place twice nightly—11 p.m. and 2:15 a.m. A completely different parcel holds forth at 10 p.m., midnight and 3 a.m., which includes a unique and widely buzzed about bit of prancing on top of the bar by the Silver Slipper Chorus Girls. Four femmes begin their can-can kickery onstage, whoop it up while trotting down and up stairs to bar, where they continue their scampering to "Beautiful Doll," climaxed by a powder-puffing and busking of brass-railers.

Jimmy O'Brien, emcee, pipes up with occasional Irish lullaby on any or all shows. George Redman accomps at the old upright 88, spelled by Buster Hallett intermissions. Whitey & Lee, bass and guitar combo, operate for patron terps. *Will.*

Thunderbird, Las Vegas
(NAVAJO ROOM)
Las Vegas, July 25.

Betty Jane Watson & Jerry Austen, McCarthy & Dale, Gehrig & Weissmuller, Robert Monnet, Christina Carson, Kathryn Duffy Dansations (7), Al Jahns' Orch (12), Normandie Boys (3), Jack Martin Five; no cover, no minimum.

Three duos combine to make this a sparkling new casement in the burgundy tinted Navajo Room, the upshot of which should bring a comfortable margin of biz for the next fortnight.

Topliners Betty Jane Watson & Jerry Austen are an exceedingly good-looking young couple who bring freshness and vitality to their showtunology. Both invest their turn with a sense of authority. Austen romps on with "Lullaby of Broadway," followed by "Get Happy." Offstage sopraning of Miss Watson marks her entrance. They duet "Most Unusual Day," "Beautiful Morning" and "Too Young." Session of Gershwin counterpoint inserts "Plenty of Nothin'" and "Man I Love," to hefty returns. Closer is sock with coupling of "People Will Say We're in Love" and "Oklahoma."

McCarthy & Dale inject zany antics during their deuce spot. Opening is Dale's entrance with dummy dueting, second voice being offstaged by McCarthy. Record panto dresses up pair a la Mary Martin & Bing Crosby for "Wait 'Til the Sun Shines, Nellie," Outstanding bit is McCarthy's mouthing sans costumery to recording of Flagstad's "Valkyrie." Audience becomes reduced to helpless chortles when the guys do "Some Enchanted Evening," in hoked passionata, Dale again donning the Martin chapeau and McCarthy making pie out of Pinza. Exit to terrif mitts.

Phyllis Gehrig & Don Weissmuller prime with unusual terpery exhib. Different in all aspects from any ordinary session of ballroom whirlings, pair invoke ballet feeling throughout, with choreography well handled. After bright opener to establish, serioso sexy mood infuses with "Love For Sale." Another page is opened with laugh-provoking satire on silent movies, encasing the old corny tangos, adagios and Charleston. "Manhattan Square Dance" is twinkling steppery to pseudo-rustic scoring, for neat bowoff. They rate a TV slotting.

Kathryn Duffy Dansations, long established in Vegas as consistently presenting top porduction routines, set forth with "My Truly Truly Fair," a colorful holdover from previous fortnight. Finale is built around toe terpery of ballerina Christina Carson, within a rich patterning of movement set to "Masquerade." Costumes in white embellished with gold touches and gold masks bring forth plenty of ogles. Robert Monnet alternates between emcee duties and warbling tunes for Dansations, with vocals of Normandie Boys scoring.

Al Jahns strokes all scores with an authoritative baton, all orch members entering into the festivities with proper spirit. *Will.*

Hotel Bellerive, K. C.
(EL CASBAH)
Kansas City, July 27.

Eileen Wilson, Joe Vera Orch (5); $1, $1.50 cover.

After more than three years of continuous work on radio and TV, "Hit Parade" singer Eileen Wilson makes her nitery debut in this deluxe room of the Barney Goodman Hotel circuit for a fortnight. Move proves a happy one for both hotel and singer, as biz was sturdy from the Friday opening.

Miss Wilson's work comes off as a firstrate song session. What makes for the singer's popularity on the ether media is readily evident as she delivers a dozen numbers in the half-hour show. The wholesome, at-ease manner comes through nicely, and accounts for the heavy reception handed her by patrons. Once again the results here show the value of a TV player of some stature as a boxoffice lure.

Lead is taken by batoneer Joe Vera, proving his stand-in with the local crowd by some nifty keyboard work on a medley of "Cumina" and "Sabre Dance." With little ceremony, Miss Wilson takes the floor for a quartet of songs, veering from lively to slower tempos for fullest effect. She warbles "Great Day," "How High the Moon," "All the Things You Are" and "Zing, Went the Strings of My Heart" before taking a moment for chatter.

She gets right back to work, roaming the room with a hand mike as she delivers a medley from "The King and I," and follows with a swingy version of "'S Wonderful." Closing session wraps up both current pops and longtime standards—"Too Young," "Blow, Gabriel, Blow," "I'll Be Seeing You" and "Sunny Side of the Street." Opening show went smoothly throughout, evidencing the rapport between singer and backing by Vera and crew. Occasion is a happy-go-lucky one all around. *Quin.*

Latin Villa, K. C.
Kansas City, July 25.

Frank Reynolds, Phillips & Evelyn, Steve Dey, Latin-Ettes (7), George TiDona (9), with Calli O'Rourke; 75c, $1 cover.

This downtown spot recently switched to a floorshow policy from its former setup as a ballroom with name bands. Policy still is in formative stages, but club is now offering a well-rounded floorshow on a basis of new bill every fortnight. Biz took a whacking from the recent flood, but is showing excellent recovery.

Leadoff is by the Latin-ettes line, featuring a specialty and the king-size gal, six-foot-two Mary Lou. Steve Dey follows with a quartet of lively modern terps, closing with a chair dance for hearty response from patrons. Calli O'Rourke steps down from the bandstand to warble "Baby Won't You Please Come Home" and "I Didn't Know the Gun Was Loaded" in highly personable style.

Change of pace is furnished by Phillips & Evelyn, husky male tossing his partner aloft in variety of balancings, with easy-does-it as their theme. Frank Reynolds, doubling as m.c., takes over for a singing session, giving his rousing baritone a workout on "Stout-Hearted Men," and changing to a more sentimental approach on "Whiffenpoof Song." Offers his own parody of "Shortnin' Bread," and winds with a medley of "Rose Marie" in deference to current Starlight Theatre attraction. Fifty-minute show closes with line in "Raindrop Rhapsody," fetchingly costumed in cellophane and cavorting through production number.

While name values are light in this entry, entertainment portion runs stronger, and evidently more to the liking of patrons than the former band policy. *Quin.*

Riverside, Reno
Reno, July 25.

Dennis Day, Stuart Morgan Dancers, (4), Riverside Starlets (12), Al Donahue's Orch (10). No cover, no minimum.

Dennis Day, in the second night-club appearance of his career, is super-potent in Reno. In unprecedented advance reservations, Day outdrew such topnotch predecessors at this stand as Jimmy Durante and Ted Lewis. The outside bar in the gaming room, separated from the theatre-restaurant by glass, was stacked five and six-deep nightly.

The ease with which the singer saunters through a full 45-minute solo, on what must be somewhat strange ground, is amazing. He's right at home without a Benny script and almost surrounded by a close and enthusiastic audience.

Show breaks open with gypsy chorus of "Golden Earrings" and a Hungarian dance for plenty of flash. Moro-Landis line always has two production numbers for each new show, one of them always geared to star of show. Costumes and routines never lack for originality and color.

The Stuart Morgan Dancers, three muscle-men and a feather-weight girl, make ringside tables flinch with a sensational act. Femme is tossed at least 12 feet through the air at times, skims the floor with her head, flies out over the tablecloths. Most exciting bit is a trade-off in motion as the men swing her by hands and feet. Strong returns here and a stunner encore.

Day makes his opener with "It's a Grand Night." He runs through 10 minutes of typical Day patter, wide-eyed and dumb, sticking pretty close to Jack Benny for material during his first monolaugh. After a few more songs, however, he turns performer, amazes with imitations of Mad Russian, Mr. Kitzel and Titus Moody. Tops in his repertoire is his German submarine commander skit in which he directs the firing of torpedoes as he looks through a periscope. His Jimmy Durante singing "Hinka Dinka Do," as an encore, is a flawless copy.

Day runs the gamut on songs. "Too Young" and "Mr. and Mississippi" were best received at show caught. "Because" and "Clancy Lowered the Boom" are sold at the top of his smooth lungs. Some Irish ditties wrap up the customers for good—"McNamara's Band" and a Harry Lauder "Roamin' Through the Gloamin." Starlets complete the motif with a vigorous and delightful Irish jig. *Curt.*

Mocambo, H'wood
Hollywood, July 26.

"New Talent Revue," with Russ Arno, Paul King, June Roselle, Dick Broderick, Donna Kaye, Victor Marchese, George Fisher, Emil Coleman's Orch, The Latin-Aires; $1.50-$2 minimum.

Charlie Morrison culled the cream of three Sunday night "New Talent" tryouts at the Mocambo and packaged them in a nitery revue that he and Nat Goldstone hope to carry over into TV as a Morgoid (Morrison-Goldstone) production. Since Hollywood is packed with new talent crying for a showcase, this may be a profitable venture.

The six youngsters who follow another talented youngster, Mary McCarty, into this Sunset Strip spot are definitely on the ball. Whether six unknowns can do business is another question. It's doubtful that they will, since celebs come here to see names, in addition to being seen, and it's a shame if they don't, because the kids are good.

Russ Arno opens satisfactorily, crooning "Just One of Those Things," "Pennies from Heaven" and "Old Man River." Strawhatted Paul King takes up the next five minutes heel-beating to excellent returns. Sepia tapster sells himself solidly in two fast twirls to "Temptation" and "Me and My Shadow," latter with no apologies whatsoever to Ted Lewis.

June Roselle, a lovely blonde placed under personal contract by Louis B. Mayer following the Metro exec's bowout from that studio, displays an ear-caressing set of lyric soprano pipes, not unlike Kathryn Grayson's, in "La Vie en Rose," "Too Late Now," "One Fine Day" from "Butterfly," and "Too Young." She could use some touch-ups here and there in the salesmanship department and will undoubtedly get them under Mayer's aegis. Gal's a comer, a real comer.

Dick Broderick impresses favorably with takeoffs on Vaughn Monroe, Carmen Lombardo, Morton Downey, the Groaner, Frankie Laine, Cary Grant, George Sanders and Jimmy Stewart, getting off smoothly with a short skit, "Life Visits a Psychoanalyst." Donna Kaye opens loud and fast with an accordion turn, then plays "Darktown Strutters' Ball" on a smaller squeeze-box while doing aerial walkovers, chest roll onto a table, handstand and split, twisting backend, headstand, and some aerial spotters. She works atop a table for part of the act, a good gimmick for the bleacherites.

Victor Marchese's velvet tenor pumps every ounce of schmaltz out of "Matinata," "Be My Love" and "Vesti la Giubba," latter with a truly Gigli sob, and he and Miss Roselle close the show with a duet from "La Boheme." Marchese has won a screen test at Paramount as a result of his bleating.

George Fisher's intros are punchy, and the CBS air gabber presents a personable appearance on the bistro floor. Emil Coleman's musicrew themes the unusual (for the Mocambo) layout with "No Business Like Show Business," in addition to backing the tyros tastefully. *Mike.*

Mount Royal Hotel
(THE NORMANDIE)
Montreal, July 28.

Lucille & Eddie Roberts, Four Lads, Max Chamitov Orch (8), with Norma Hutton, Hal White Trio; $1.50 cover Saturday and holidays.

The new Normandie policy of splitting the acts with a 20-minute break seems to be clicking with the patrons and gives impression of continuous entertainment. Both acts for this sort of routining must be strong, and current layout of Lucille & Eddie Roberts and the Four Lads has the right balance.

Roberts and frau are no strangers to this menage; their highly developed mentalist offering is a greater draw than ever. Prelim material before their clincher is light and amusing; both reprise a few stories with male doing his magico. Then they switch into the real business of the evening, their mentalist gimmick. With wife blindfolded, he tours the room picking up different objects which she identifies. Additional info and ad libs brighten the routines neatly. Overall presentation of this part of act has improved immensely since last viewing. Roberts moves faster around payees, his material is sharper, and they maintain interest of room throughout.

The Four Lads, who started as choir boys, turned to the more hopped-up spirituals and finally ended up as cafe performers, have the makings of a smooth singing combo. Their youth, vitality and general enthusiasm cover a lot of rough spots, mainly in their arrangements. With careful handling and a better song catalog they should go places. Team has a tendency to rush through a number, thus slurring their lyrics; their habit of following one fastie with another kills impact of some of their better items. Discipline is good and intros are wisely kept to a minimum.

Max Chamitov's orch does show backing in usual capable manner, and chirper Norma Hutton emcees and cuts in with a few ballads during customer hoofing sets. The Hal White Trio, big faves with Normandie patrons, bows out next week, returning in September. *Newt.*

Gatineau Club, Ottawa
Ottawa, July 26.

Cab Calloway Cotton Club Revue (15), with Dotty Salter, Milton Hinton, Panama Francis; cover, $1.

The Calloway name hypoed Gatineau Club biz this week to house-record levels, smashing past gates over the weekend and keeping the customers coming in okay numbers weekdays. As always, it's Calloway's show, but he gets stalwart competition from his trim, wiry singer, Dotty Salter, who tosses her songs with a showmanship that ought to get her high in the business.

Gal's leadoff is "Good Day." She does more than sing it; she zings it. "I Don't Wanna Be a Good Girl" is handled in a style that gets all the lyrics have to offer over to the customers. "Almost Like Being In Love" sends her away to begoffs.

Calloway and his band have the rest of the show to themselves, with Cab singing them all. "Frosty Morning" and "Fine and Dandy" get almost routine handling, but "Night and Day" arrangement is reminiscent of Whiteman's concert-jazz technique, done in the Calloway manner. Final number is "Dance of the Penguins."

High spots of orch's part of the show are drummerboy Panama Francis' soloing in "Coasting with Panama;" Cab's "St. James Infirmary Blues" and the inevitable "Minnie the Moocher," and the solo by bass-fiddle slapper Milton Hinton, who works from the floor on his number. *Gorm.*

Baybrook, West Haven
New Haven, July 26.

Wilma & Ed Leary, Britta Rahlen, Kenny Lamb, The Bladettes, Jimmy Peters Orch (5), Dom Frontiere; minimum $2 ($3 weekends).

For a long time, Lou and Dave Gherlone have been trying to bring to Greater New Haven the type of nitery entertainment they felt that this show-conscious community should support. The going hasn't been soft but they finally came through last winter with a nice setup in the Plantation Room at their Oneco Hotel. Now they have branched out on the shoreline with acquisition of the 500-capacity Baybrook, a fading dine-and-dancery into the arm of which they have injected a hefty shot of diversion. For the money, this present combo of food, entertainment and dancing is an excellent buy.

Opening show is the Wilma & Ed Leary production of "Silhouettes on Ice." Doing two shows nitely, this package of flash really goes places. In a town that sees the big ones each year ("Ice Follies" and "Ice Capades"), the miniature icery goes over with a bang, the more unusual in view of its limited 20x24 skating surface.

Solo and pair skating by the Learys; featured singles by Britta Rahlen; a comedy turn by Kenny Lamb; a South American ensemble, with strobelight flash; production work by the Bladettes (Jan Van Orner, Lois Goeller, Ursula Welsch, Kathleen Wborro) all click. Members of the troupe have been variously identified with major ice shows.

Jimmy Peters Orch is a versatile crew, furnishing pleasant dinner music, nice dance tempos and excellent support for the ice unit. Dom Frontiere does okay entre-orch accordion pumping. *Bone.*

Nautilus Hotel, Miami
(DRIFTWOOD ROOM)
Miami Beach, July 25.

Larry K. Nixon, Judy Gershwin, Stella & Jose Reyes, Freddie Calo Orch; no minimum or cover.

The weekly change policy obtaining in most hotel-cafes is now being applied here. Competish from other rooms of the type and/or booking problems forced such a policy. In seven-day run this spot could well hold over the duo of performers booked, thanks to their click and the biz engendered.

Judy Gershwin is a bright young songstress. Delivery is assured

(Continued on page 55)

Palmer House, Chi
(EMPIRE ROOM)
Chicago, July 26.

Jane Morgan (with Andrew Ackers), Mata & Hari (with Tommy Marlowe & Vernon Wendorf and Lothar Perl), Ross Harvey, Bobby Sargent, Eddie O'Neal Orch, with Marshall Gill; $3.50 minimum; $1 cover.

Merriel Abbot again has decided to let the old standbys step aside for some new faces, adding up to a very refreshing summer tonic. Accent is on the light side, with overtones of garden musical informality. It's all high-drawer material, but overbalanced on the top end.

Jane Morgan is a vibrant blonde with voice and chassis to match. Newcomer to this room is billed as a bilingual chanteuse, but beautiful miss isn't in the usual Gallic importation class. Most of her material is from the light shelf, interpolating some French verses to add a bit of spice. She sticks to the accepted "La Vie En Rose" and "C'Est Si Bon" for best returns. Leaves the customers wanting more with her one torch, "My Man," a facet she might further explore. For a delightful cordial she whispers "Speak to Me of Love" for sock closer. Andrew Ackers does bright backing on the 88.

Mata & Hari, costars, are many cuts above the hoke takeoff terp teams in both the caricature and ballet divisions. While their South American hipslinger doesn't seem up to par with the rest of their program, it serves as a strong opener for the bill. It's imaginative and colorful. Impression of the hep jivesters and their moll is an eloquent etching heightened by fine score of Lothar Perl, group's musical director.

Supporting dancers, Marlowe & Wendorf, get applause for briefy fight scene. "Carnegie Hall," with the beautiful shaded mugging of Mata & Hari, might belong on concert circuit. Hilarious offering apes musical instrument.

Ross Harvey implements his tap work with the antics of tiny birds cavorting through his fingers and around his shoulders as young lad enchants femme ringsiders. Novelty act registers strong.

Bobby Sargent is a glib youngster with quite a round of quickies, most of them new in this supper room. Best piece is rapid-fire imitation of Groucho Marx. Comic mistakes in trying to follow it with comi-tragedy of the last night of a condemned killer as welding never really jells, especially the overdramatic ending.

Eddie O'Neal has a very difficult show to play with the preponderance of special material. He acquits himself nobly in this department and fills the floor for dancing sessions, brightly aided by chirper Marshall Gill. *Zabe.*

Ciro's, Hollywood
Hollywood, July 28.

Kay Thompson & The Williams Bros. (4), Matty Malneck's Orch; $1.50-$2 minimum.

"Back Together Again" is the appropriate number with which Kay Thompson & the Williams Bros. introduce themselves. After that, they do all their old favorites. Hence this couldn't be called a new act, despite the fact that this is the first time they've worked together in two years.

Ciro's mob discovered the act anew, and with a great ovation. The act debuted here in 1947, broke up two years later and, a mere two weeks ago, reunioned for a rigid 11-hours-a-day rehearsal round in preparation for what may well be the best news of the year for the bistro belt. If anything, the five human dynamos are brighter and brassier than they ever were.

Quintet is still grinding out a half-hour song-and-dance revue that's one of the fastest, most furiously paced in show biz. The old numbers, still the best, start with the evergreen "Jubilee Time," a handclapping routine that cues the mood perfectly for what follows.

Five routines staged at the opener were tied together with a running gag about a bedtime story that the spangled, slacks-clad Miss Thompson never got around to telling. It was a natural lead-in for the deuce offering, "L'Histoire de la Pauvre Suzette"; for "Broadway," the takeoff on burlesque skits and Noel Coward bedroom romps; for "Light Up the Candles On the Birthday Cake," and for the closing expose on the misadventures of Myrtle, the factory girl who went to Coney Island with her foreman and "bought everything that money could buy."

Bob Alton, who staged the turn originally, is credited again. The timing, arrangements and overall polish are still tops. Matty Malneck's band is back on the podium handling the intricate orchestrations as though they've been blowing 'em for years. It's a great show. *Mike.*

VARIETY BILLS

WEEK OF AUGUST 1

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 2
Marilyn Murphy
Senor Cortez
Myrons
Bettina Rosay
Patricia Dryllie
Brunhilda Roque
Corps de Ballet
Eric Hutson
Rockettes
Sym Orc
Palace (R) 2
Harris & Radcliffe
Troyans
Morris & North
Linda Lee Jones
Lopez Trio
Wynters & Angeline
Johnny Morgan
Eddie Lawrence
(2 to fill)
Paramount (P) 1
Modernaires
Bob Chester Orc
Danny Lewis
Helene & Howard
Rudy Cardenos
Roxy (I) 31
Florian Zabach
Amazing Little Angel
Les Hurricanes
Carol Lynne
Arnold Shoda
John Walsh
Bruce Mapes Jr
Jean Worth
MIAMI
Olympia (P) 1
Bill Farrell
Dave Barry
4 Fantinos
Patty Thomas & Freshmen
Youman & Jeri
MINNEAPOLIS
Radio City (P) 3
Martin & Lewis
Barr & Estes
Maye Bros
Helen O'Connell
Dick Stabile Orc
OMAHA
Orpheum (P) 2
3 Suns
Joe Sudy Orc
Kitzel
Vernon & Gale
Margie Bassett
SAN FRANCISCO
Golden Gate (R) 2
Josephine Baker Show
WASHINGTON
Capitol (L) 2
Workmen
Lathrop & Lee
Georgie Kaye
Snookie Lanson
CHICAGO
Chicago (P) 3
Billy Eckstine
Dunhills
Benny Youngman
Juvelys
Oriental (I) 2
Paul & Ford
Johnnie O'Brien
Shyrettes 3
Sherman Hayes Orc
Regal (P) 2
Toni Harper
Stan Getz Orc
Errol Garner 3
Howell & Bowser
Alex & Gallina

AUSTRALIA

MELBOURNE
Tivoli (I) 30
Jon Pertwee
Alan Clive
Los Triaanas 8
Pepito
3 Carsony Bros
Tipsy & Brow
Evy & Everto
Babs MacKinnon
Moira X Claux
Horrie Dargie 4
6 Celebrity Singers
6 Les Models
Les Debonnaires 4
Tivoli Ballet

SYDNEY
Tivoli (I) 30
Armand Perren
Marion Davies
2 Fayes
Devine & King
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Carlaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholme
Terry Scanlon

BRITAIN

ASTON
Hippodrome (I) 30
Ozzie Morris
Stan Stennett
Rita Page
Dancettes
Les Henrey
Dorothy Williams
Mary Sullivan
Don Saunders
J D Girls
BLACKPOOL
Opera House (I) 30
G & B Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Erica Yorke
Palace (I) 30
Radio Revellers
S & M Harrison
3 Lederers
Para Nino
Andre Twin & Sandra
Lance King & 1
Tubby Turner
Amar & Alana
Tower Circus (I) 30
Charlie Cairoli & 1
Smith
Knies French Horses
Oscar Konyots Lions
Gt Alexander Tp
Victor Julian & Pets
Enies Animals
4 Richays
3 Lorandos
Mara Tp
Arrigonis
3 Houcs
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes
Circusettes
Winter Garden (I) 30
Norman Evans
Senor Carlos
Canfield Smith & Snodgrass
12 Whiteley Girls
4 Zio Angels
Darlys Dogs
Joy Beattie
Anna Mac
Gyneth Lascelles
BOSCOMBE
Hippodrome (I) 30
Billy Whittaker
Mimi Law
B & T Clayton
Phil Lester
Eric Marsh
Gail Harvey
Jack Leonard
Gardiner & Baxter
Hi Diddle Diddle Debs
Terrya Juves
BRADFORD
Alhambra (M) 30
Mighty Joe Young
George Moon
Ray Johnson
Ernest Maxim
Jack Anton
Revere & Roche
Max Russell
Brian Kent
Barbara Ford
Alan Kelsey
Marie Syrett
Pauline Cecil
Kirkwhite Dancers
BRIGHTON
Hippodrome (M) 30
Frankie Howerd
Mary Naylor
Arthur Richards
Joy Beattie
3 Jokers
Greta Unger 3
BRISTOL
Hippodrome (S) 30
Gypsy Rose Lee
Roger Carne
Morecambe & Wise
2 Holleys
Walthon & Dorraine
Chris Sands
H & A Ross
CHELSEA
Palace (I) 30
Jimmy Malborn
Fisher Dixon
Dick Beamish
Roy Smith
Baron & Joyce
Pearson & Dawson
Glamorous Lovelies
COVENTRY
Hippodrome (I) 30
Derek Roy
Fraser's Harmonica Gang
Celia Lipton
Erik Van Aro
Jones & Foss
Woodward's Wonder Bar
Curson 3
Dolaire
DERBY
Hippodrome (S) 30
Dan Young
Wyn Henderson
Len Childs & Mollie
Lynton Boys
Fred Sanford
2 Redheads
Geoffrey Shaw
EAST HAMPTON
Granada (I) 30
Original Peter Garvan
Manderinos
Freddy Costello
Foster & Clarke
7 Valants
Metropolitan (I) 30
Murray
Scott Sanders
Jean Kennedy
Ken Morris
10 Flavia Starlets
Kazan & Katz
Original Peter
Palace (I) 30
Bartlett & Ross
Ford & Sheen
Pierre Zampa
Douglas Harris
Kenne Lucas
Les Morgan
Luis Flores
Les Deutsa
Eddie Nelmo
Bennie Humphries
Douglas Currie
Bruce Calder
Lloyd Chappelle
Eddie Morse
Express Lovlies
EDINBURGH
Empire (M) 30
Jack Anthony
Binnie Hale
Winifred Atwell
T & D Kendall
Bond Rowell
Bertha Ricardo
Desmond Ellis
Billy Richards
FINSBURY PARK
Empire (M) 30
Noni, Nita & Dody
Tessie O'Shea
Lou Ona
Gail Gail
Morris & Cowley
Fayne & Evans
Mills & Bellta
GLASGOW
Empire (M) 30
Sugar Chile Robinson
Amazing Briton
Trampo-Loonies
Botonda
Fran Dowie
Raymond Smith
Clayton & Ward
GRIMSBY
Palace (I) 30
Lauri Lupino Lane
Reid Twins
Vera Maclean
Teresa Water
George Truxzi
Ken Wilson
Pop White & Stagger
Welcome Singers
HACKNEY
Empire (S) 30
Carroll Levis
Peter Sinclair
3 Venards
Jenny Hayes
3 Cassandras
Martell Sis
LEEDS
Empire (M) 30
Buster Keaton
Hetty King
Georgie Wood
Albert Whelan
George Robey
T & G Durante
Jack Edge
Peter Bernard
Delmondi
Pavilion Girls
LINCOLN
Regale (I) 30
Joe Poynton
Ben Dually 3
Karen Lindsay
Jou-Jou Yasmin
Flying Renos
8 Girls
LONDON
Palladium (M) 30
Andrews Sis
Jesse, James & Cornell
Vic & Adio
Max Bacon
E Gordon & Nancy
Rob Murray
George Chilston
Downey & Dave
Palladium Girls
Skyrocketa Orc
MANCHESTER
Hippodrome (S) 30
D & J O'Gorman
Dudley Dale Co
3 Hicks
Andree
Kotchinsky & Gretyna
Freddie Harrison
Betty Broughton
Paulette D'Orsay
De Leio Ballet
Palace (M) 30
Jewell & Warriss
Benson Dulay
Bentley Sis
Fay Lenore
Rene Strange
Bertie Hare
Jacqueline Dunbar
South American Lovlies
NEWCASTLE
Empire (M) 30
5 Smith Bros
Anton Karas
Beryl Orde
Freddie Sales
Henri Vadden & Girls
Harry Bailey
Richard Sis
NORWICH
Hippodrome (I) 30
B & B Bex
4 Adagio Devils
3 Loonies
Maree Authie
Ryan Sis
Marietta Girls
NOTTINGHAM
Empire (M) 30
Rhodes & Lane
Neal & Newington
Tommy Dee
Juan & Avril Grant
Samson & Delilah
John Guest
Caroline & Richards
PORTSMOUTH
Royal (M) 30
Terry Cantor
Bill Morgan
Monica Manning
3 Balaguer
K Barnes & Joanne
SHEPHERDS BUSH
Empire (S) 30
Jimmy Lee
Marion Rivers
V & J Crastonian
Adey & Dawn
Jean Lene
Conrad Vince
4 Jays & June
Skating Marvels
Roy Derek
Piccadilly Angels
Chester Barclay
Van Hall
SWANSEA
Empire (M) 30
Frank Randle
A J Powell
Hal Mack & Demons
Gus Aubrey
3 Palmers
Stan Stafford
Zio Angels
Mandalay Singers
Dagenham Girl Pipers
WALTHAMSTOW
Palace (I) 30
Jackie Todd
Val Cave
Olive Francis
Rhona Rolands
10 Vera Valentine Girls
Bobbie Dennis
Sherwood & Forest
WOOD GREEN
Empire (S) 30
Curly Jay
Parisienne Models
Paula Raymond
Geoffrey de Vere
Sylvia Ross
Syd Jackson
Carol Durbin
Dick Collins
Danny Keen
Syd Shields
Dan Rowley
St Denis & Beryl
Red Fred 3

Cabaret Bills

NEW YORK CITY

Birdland
Geo Shearing Orc
Slim Gaillard
Bon Soir
Jimmie Daniels
Mae Barnes
Norene Tate
Komack & Burns
L Henderson
Cafe Society
Weavers
Cindy Heller
Terry Gibbs Orc
Chateau Madrid
Manuel Astudillo
Catalino Orc
Copacabana
Romo Vincent
Beverly Hudson
Harber & Dale
Bob Millar
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Ramoncita & Leon
Victoria Barcelo
Isabel Campo
Fernando Sirvent
Rodriguez Le Roy
Ramon Torres Orc
Embers
Red Norvo 3
Bobby Hackett Orc
Havana-Madrid
Bobby Escoto
Roberto & Alicia
Lola & Lita
Tanya & Tondelayo
Line
Leon & Eddie's
Eddie Davis
Larry Daniels
Libby Dean
Al Dellay
Carmen Montoya
The Rogers
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Downey & Donville
Hazel Webster
Old Knick
Paul Killiam
Ernest Saracino
Clara Cedrone
Old Roumanian
Sadie Banks
Lou Seller
Irene Carroll
Carol Linzer
Line
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Cy Coleman 3
Mimi Warren
Ernestine Holmes
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Sammy Kaye Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Joel Shaw Orc
Hotel New Yorker
Bernie Cummins
Cavallaro
Kevin O'Sullivan
Mary Over
Johnny Flanagan
Gloria Dawn
Blade Beauties
Hotel Roosevelt
Mark Monte Orc
Nocturnes
Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Shep Fields Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Gloria Elwood
Latin Quarter
Joe Frisco
Jack Kilty
Honey Bros.
F Mazzone Dcrs
Gloria Le Roy
Les Pabios
Can Can Dcrs
Art Waner Orc
Park Ave.
Carole Hendrick
Woody Morgan
Dolores
Penthouse
Paul Taubman
Mirko
Riviera
Mary McCarty
Will Mastin 3
Sherry Stevens
Nanci Crompton
Clark Ranger
Michael Terris
Line
Walter Nye Orc
Rene Touzet Orc
Versailles
Jay Marshall
Delora Bueno
Emile Petti Orc
Panchito Orc
Village Barn
Burt Hilber
Louise & Harris
Dick Shawn
Dolph Traymon 3
Bobby Meyers Orc
Village Vanguard
Orson Bean
Shoshana Damari
Clarence Williams
Wivel
Ming Chu
Bob Lee
Waldorf Astoria
Frankie Carle Orc
Tommy Wonder
Margaret Banks

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Christine Nelson
Van Kirk
Harvey Bell
Casablanca
Ben Blue
Whippoorwills (5)
Sid Slate
Rae Alton
Roberta Lee
Chaves
Cortes Orc
Celebrity Club
Alan Gale
Freddie Stewart
Teddy King Orc
Clover Club
Patti Dixon
Artie Dann
Gomez & Beatrice
Dancers (6)
Woody Woodbury
Tony Lopez Orc
Delores Hotel
Willie Hollander 3
Zina Reyes
Mickey Walker
Louis Adler Orc
Five O'Clock Club
Joey Adams
Al Kelly
Juanita Hall
Stan Fisher
Len Dawson Orc
Jemina Hotel
Sarita Arceo
Michael Strange
Tony Matas
Helene Aimee
Leon & Eddie's
Eddie Guertin
Tubby Boots
Gaby DeLane
Billy Austin
Martinique Hotel
Manolo & Ribel
Danny Yates Orc
Mother Kelly's
Pat Morrissey
Penny Malone
Freddie Lane
Larry Moore 3
Paul Chapman
Harry Elliott
Nautilus Hotel
Henny Youngman
Richard Hayes
J & S Reyes
Freddie Calo Orc
Paddock Club
Lorna Rhodes
Evelyn Anne
Patsy Reid
Storm & Gale
Toni Rave
Dark Venus
Bob Morris Orc
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Dorothy Claire
Nikki & Francine
Arne Barnett 3
Sacasas Orc
Saxony Hotel
Bartico Serrano
Jimmy Byrnes
Tano & Dee
M Valdes Orc
Sea Gull Hotel
Kitty Davis
Larry Wilde
Wanda & Rudolf
Jerri Blanchard
Terry Shands
Elaine Dexter
Rafael's Rumberos
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Sherry Frontenac
Dave Fisher
Larry Stewart
Frank & Lita
Leonora & Evans
San Canez Orc
Vagabonds Club
Vagabonds (4)
Condos & Brandow
Chris Columbo
Jody Miller
Father Rollo 5
Frank Linale Orc

CHICAGO

Blackhawk
Norma Lou Doggett
Lorna Lynn
Ray Arnett
Connie Baxter
Ken Remo
Bobo Lewis & Bobby Barry
Joel Friend
Henry Brandon Orc
Chez Paree
Sophie Tucker
Joe E Lewis
Jordan & Farris
Arden & Fletcher
Dancers (11)
Pancho Orc (4)
Cee Davidson O (8)
Palmer House
Jane Morgan
Mata & Hari
Ross Harvey
Bobby Sargent
Eddie O'Neal Orc
Edgewater Beach
Russ Morgan Orc
Johnny Burke
Dorothy Hild Dancers (11)
Ralph Sterling
Hotel Stevens
Jerry Mapes
Jack Rafficer
Harper Flaherty
Skating Bivdeans
Buddy Rust
The Rockettes
Kermond Bros
Sid Kroft
Alice Ferrar
Jimmy Carter
Ollie Clark
Bob Kirk
Griff Williams Orc

LOS ANGELES

Ambassador Hotel
Tony Martin
Eddie Bergman Orc
Biltmore Hotel
Tyrell & Winslow
The Romanos
Alice & Barry Ashton
Serge Flash
Hal Derwin Orc
Ciro's
Carmen Miranda
Bando Da Lus
Ray Whitaker Orc
Geri Galian Orc
Mocambo
Latin-Aires
Emil Coleman Orc

Kines for Korea

Continued from page 1

cials must be eliminated (for that reason, no shows with integrated plugs will be approved), but the sponsors will receive an opening and closing credit line. In addition, they'll be permitted to state on the original live broadcast that the show is being sent to American troops overseas.

Web hoped originally to ship the kines to GI's throughout the world. Since they're to be screened in conjunction with regular feature films furnished by the film companies, however, and since the troops pay for such films in all theatres except Korea, it was thought more advisable to confine the TV shows to Korea only. In that way, the GI's will be seeing them for free. In addition to the sponsors getting a credit line, the American Federation of Musicians and Television Authority will also receive plugs on the kines.

While no exact figures are available on the number of American troops in the Korean theatre because of security reasons, the webs estimate that each of the programs will be viewed by approximately 500,000, including Army, Navy and Marine Corps. Sponsors will pay about $250 for each half-hour show flown to Korea. On that basis, the webs figure the sponsors' cost-per-thousand viewers will average about 5c, by far the lowest ever established in advertising.

Hope vs. Benny

Continued from page 1

Walsh agency. With the comedy lineup virtually set for "Comedy Hour" Sunday nights and "All-Star Revue" Saturday nights, it's believed that NBC will shift into the new half-hour program its contract comics who have not yet been assigned to shows, such as Abbott & Costello, Jack Carter and Jerry Lester.

New show will replace "Leave It to the Girls," which will probably be moved to a different time period with Regent cigarets continuing as bankroller. Chesterfield, incidentally, is already bucking directly another ciggie firm on TV, since its Peggy Lee-Mel Torme quarter-hour, along with "Stork Club" (Perry Como returns in the fall) is aired on CBS opposite the "Camel Newsreel Theatre" on NBC.

House Reviews

Palace, N. Y.

Benham Bros. (2), *Carl Simpson's Humanettes* (2), *Ladd Lyon* (2), *Sheila Barrett, The Pitchmen* (3), *Bernadette Phelan Dancers* (3), *George Dunn, Ben Yost's Vikings* (5), *Elsa & Waldo, 3 Sidneys, Don Albert House Orch; "Little Big Horn"* (*Lip*), *reviewed in* VARIETY *May 30, '51.*

Diversified layout of standard turns this sesh moves at an easy clip, with plenty of appeal for all tastes. It was SRO at the third show (26) opening day.

Sheila Barrett's return to the boards after a long absence highlights the 10-act affair. Spotted fourth, Miss Barrett starts off slowly with a Tallulah Bankhead carbon, warms up house with expert Bert Lahr and W. C. Fields copies, and then slips to only moderate returns on a Lionel Barrymore duplicate that suffers from weak material. She really gets going in latter half with a pair of sock monologs. Her impression of a southern belle tippling at a New York bar is out of the top drawer, and her workover of a cockney-type streetwalker bidding farewell to an American GI, although a bit overlong, displays enough artistry and poignancy to net sock results.

The Pitchmen (3), posted fifth, win hefty mitting throughout their fast-paced zany musicale. With Don Juielle at the keyboard, they whip across a flock of musical impressions with a series of beat-up instruments that draw plenty of yocks. Although act is standard, boys could modernize routine for better results. Their bit, for instance, in which they introduce impressions of Clyde McCoy and Wayne King as "bandleaders you listen to on radio," misses since both McCoy and King have been long gone from the webs and are unfamiliar to many audiences conditioned by TV.

In the next-to-closing, Elsa & Waldo score with their comedy terps. Hypoed by silly getups, mixed team hits audience risibilities all the way. Spotted eighth, the Ben Yost Vikings (5) open with some semi-classical airs and segue to a medley from "South Pacific" for good results. The quintet is well integrated and display solid stage savvy. They wind up with okay "Old Man River."

Benham Bros. (2) tee off in a speedy hoofing turn. Both lads win easy plaudits for their acroterps. They alternate their stepping with a series of okay leaps and somersaults.

Carl Simpson & His Humanettes are on next to sock house reaction. Working with femme on the string manipulation, Simpson brings on an assortment of puppets that range from magicos to jive dancers. Third is Ladd Lyon, amiable standard whose acro feats win good mitting. Lyon uses gal from audience (later revealed as his sister) on some good balancing stunts; he formerly used a brother.

The Bernadette Phelan Dancers (3), sixth, net fair reaction in a sometimes pretentious choreographic offering. Comprised of a femme and two men, turn gets across a few femme-tossing bits and quasi-ballet steps.

George Dunn delivers a pleasant monolog in the seventh spotting. Dunn works in the Will Rogers vein and gets easy yocks for his commentary and rope tricks.

The 3 Sidneys (New Acts) wind up with an exciting unicycle turn.

Don Albert's house orch cuts show with its usual facility.

Chicago, Chi

Chicago, July 27.

Barr & Estes, Helen O'Connell, Mayo Bros. (2), *Dean Martin & Jerry Lewis, Dick Stabile Orch; "No Questions Asked"* (*M-G*).

The third balcony is open and the roof is off all this week at the Chicago. The harum-scarum Martin & Lewis are back again and, weather permitting, are out to break the house record set by Jack Benny four years ago. Benny set his mark at a 95c top, while M&L are working at $1.25, with kids paying 98c straight, as do the early birds before 1 p.m. Lads are still employing the free photo tease to clear the aisles, but the juves are wise to the gimmick and refuse to budge for less than three or four shows. It will all cut into the take, but duo should still rack up nice piece of change for income tax department.

It's pleasing to note that the zanies carry on without doing the same show twice. While there is a blue note here and there, there has been a remarkable cut in vulgarisms. It's added stature for the comics, who are past the stage of needing dirty material.

Whether it's old or new, Jerry Lewis registers all the way. He and Dean Martin, who has developed into one of the finest straight men in the business, can do no wrong. Despite Life photographers onstage and bobby-soxers screaming and throwing gifts and notes, their timing remains sock. The junior miss crowd is out in full screams as Martin does "Walking My Baby Back Home" and "Too Young." They pair on bandleading stint playing trumpet and trombone. For finale, comics don floaters to do an imitation of old vaude soft-shoe team, throwing the straws into the seats to close the show.

Helen O'Connell is a welcome note of sanity in the 45 minutes, with charming blonde still ringing the bell with standards of a few years back. She starts with "Taking a Chance on Love" and then brings back a medley of some of the tunes she sang with Jimmy Dorsey, including "All of Me," "Soft Lights" and "Tangerine."

Mayo Bros. display some frantic footwork on top of a platform, with heftiest hand given for some fast splits and rises accomplished in small space. Barr & Estes get chuckles with comedy dance stint. Dick Stabile takes over the augmented house band, doing the emcee chores, and also acting as comedy foil for the boys. *Zabe.*

Olympia, Miami

Miami, July 28.

The Redheads (3), *Claudia Pinza, Lane Bros., Danny Crystal, Nick & Vickie Collins, Les Rhode House Orch; "Circle of Danger"* (*UA*).

All "new face" layout adds up as a well-balanced bill that sets well most of the way. The Redheads, who got buildup via long run at Clover Club, earn topliner laurels easily.

The trio of instrumental, song and modern movement-dance interpers get them from walkon and keep the mitts moving their way throughout. Satires are worked out in well-timed pace for peak reaction.

Claudia Pinza, billed as star of Met opera, does okay in this setting. Utilizes same routining purveyed in recent run at Casablanca Hotel on the Beach. Opener points up her being daughter of Ezio Pinza, and rest of offering keyed to pop ideas and her calypso-type "Possibilities."

Emcee slot goes to Danny Crystal, who handles chore in simple and effective manner. On his own, Crystal sets up gag ideas that earn him hearty laughs. He's a personable comic who should head for the better places in short order. Teeoff spot is capably handled by Nick & Vickie Collins with well-versed taps.

Almost walking off with palm parade are the Lane Bros., who wrap up with their acrobalancing, with some giggle-making comedy interlined to add to potency. Les Rhode orch backgrounds in usual apt manner. *Lary.*

Steel Pier, A. C.

Atlantic City, July 27.

Chico Marx, The Brockways, Ralph & Mary Carnivale, Three Rays, Wally Brown, House Orch (10); *"My True Story"* (*Col*).

Chico Marx picked a tiny singer from audience to share the spotlight with him at show caught, and it's hard to tell who drew the better mitting.

Marx had watched members of Tony Grant's variety show perform in a nearby theatre on Steel Pier. He spotted Charlotte Wexler, 12-year-old singer with the show, and invited her for his own stint. She came through with two songs which brought down the house, "Sing, Everyone, Sing," and "The Little White Duck." Marx clowns his way through more than half an hour, joking with payees and musicians a good part of the time. At the piano he displays all the tricks which have clicked for him in vaude, musicomedy, and films. They still click, despite the wear of years.

"Roll Out the Barrel," "Moonlight Cocktail," "Gypsy Lovesong" and "Woodpecker Song" get a working over. His right hand moves down the keyboard to the very end, with never a beat missed or a note lost.

The Three Rays are in the opening slot with an acrobatic turn, followed by the Brockways with a neat bike act which features the pair riding zany bikes dressed as Walt Disney's characters.

Ralph & Mary Carnivale do the Charleston, a bop number, and impression of teenagers of today on a dance floor. Earn nice returns. Wally Brown's fast emceeship livened things. *Walk.*

A Memory of Kelcey Allen

It was "the largest turnout of The Lambs since Victor Herbert," said the club members, at Kelcey Allen's services last Thursday (26) in New York. Highlight recollection of the veteran Women's Wear drama critic was his kindliness in print and his good-humor at first-nights. The strong thespic attendance, especially from the legit branch, was evidence of their respect.

Among the New York drama critics, the professional journalistic first-nighters were always struck by Allen's avidity for cast-identification. He was the who's-in-the-cast? type, and felt that even lesser players should be better identified by name, especially from the viewpoint of the critics, rather than guess who was who in the dark. Allen abhorred the matchlighting habit for program-scanning, and for that reason sent out little flashlights to his colleagues to facilitate program-reading. He was the most consistent user of the gadget.

Impressions of the Broadway critics in the last 25 years embrace a wide gamut. Apart from a snorer or a too-well-fed and quaffed critic or two, there have been some interesting personalities. George Jean Nathan's punctuality in his seat before the advertised curtain time is a continuing habit. Walter Winchell's flair for holding court on the sidewalk, garnering a close and intimate group around him for the small-talk, is another. In recent years he has done considerably less first-nighting, and only on occasion footnotes personal "orchids" to the reviews of the N. Y. Mirror's regular drama critic, Robert Coleman.

For the rest, most of the others have been distinguished either by deadpan erudition or a concern with making the deadline. The yesteryear Alexander Woollcott, Percy Hammond and Heywood Broun had a special color all their own. The Charles Darnton and Louis DeFoe technique was generally so kindly that it was axiomatic with the Shuberts to leave their names in the tungstens above the Winter Garden marquee, because they invariably could cull a "favorable" quote from either. The highly personal-pronounced Alan Dale, on the old Morning American, and — from hearsay—the erudite William Winter—these also gave color to the opening-night scene.

But Allen was of a special stripe. Harry Hershfield, technically, is not a drama critic but a regular first-nighter, and his Sunday Mirror column invariably comments on every phase of the passing show biz scene. It evolved into a sort of friendly rivalry between Allen and Hershfield for first-night bon mots. They were widely quoted among the regulars, chiefly in the Sardi's-Algonquin set, and often found their way into print. Allen's goodhumor in the sidewalk and lobby patter was often satirical but never vitriolic, and never transmuted into print where it would hurt forever. That is Broadway's highlight memoir of Kelcey Allen, another link gone from the chain of another era. *Abel.*

'Okla,' With $4,245,000; 'Kate,' With 996G Gain, Finally Bow Off B'way

Both closings on Broadway last week, "Kiss Me, Kate" and "Oklahoma," are among the top musical hits of legit history. "Kate," with a record of 1,077 performances, is the fourth-longest-run musical in Broadway annals. "Oklahoma," which played 72 performances in this return engagement, holds the musical record with its 2,248-performance original Broadway run (plus 3,184 performances on tour). It will play the subway circuit in Greater New York for four weeks starting Aug. 7.

"Kate" has thus far distributed $996,000 profit (including the original and touring companies) on a $180,000 investment, and it has about $75,000 in additional assets, including undistributed profits, cash reserve and bonds. Another tour is scheduled to open Sept. 17 at the Shubert, New Haven. Meanwhile, a company co-starring Patricia Morison and Bill Johnson is in its sixth month at the Coliseum, London; two other troupes will open simultaneously Sept. 14 in Stockholm and Copenhagen, and an Australian edition will open in October.

The musical, with a score by Cole Porter and book by Sam and

(Continued on page 51)

Barter Theatre Busy On Two Successive Tryouts

Abingdon, Va., July 31.

Two new plays, one by Mary Coyle Chase, author of "Harvey," are being tried out this week and next at Robert Porterfield's Barter Theatre here. Mrs. Chase's new work, "Mr. Thing," is a fantasy for children and adults, in which the title character has only three lines. The other play is "Some Sweet Day," adapted by Anne W. Armstrong from her own novel, "This Day and Time."

In the cast of "Mr. Thing" will be Michael Chase, the authoress's son and a regular member of the Barter troupe; Michael Lewis, son of Dorothy Thompson and the late Sinclair Lewis, and Donald Ogden Stewart, Jr., son of the scenarist-playwright. "Mr. Thing" opened last night (Mon.) and continues tomorrow (Wed.) matinee and night, with four more performances Aug. 9-11. "Some Sweet Day" will be presented next Monday-Wednesday (6-8). The schedule for the balance of this week and next includes Lulu Vollmer's "Sun-Up" and Elmer Rice's "Two on an Island."

Meredith Seen in Lead For Van Druten 'Bowles'

London, July 31.

Burgess Meredith will probably play the male lead and British film actress Joan Greenwood is being sought as co-star of "Sally Bowles," John van Druten's dramatization of Christopher Isherwood's book, "The Berlin Stories." The play will be produced on Broadway this fall by Gertrude Macy and W. H. Starcke, with the author directing.

After a quick visit to Paris last week, van Druten paused here a few days en route back to New York.

Miller, Olivier Team Seen Staging 'Venus,' If British Show Is Done on B'way

London, July 31.

If "Venus Observed," Christopher Fry's London success, is done on Broadway this season, it will probably be presented by Gilbert Miller and Laurence Olivier, with the latter repeating his original staging assignment. Miller, as owner of St. James' Theatre, London, where "Venus" played last year, was thereby partnered with Olivier in that production. The two are also associated in the dual revivals of "Caesar and Cleopatra" and "Antony and Cleopatra" for the current run at the same house and for the scheduled Broadway engagement this fall-winter.

Although a New York production of "Venus" is believed to be an outside prospect, Olivier and Miller are considering Jennifer Jones for the femme lead played here by Heather Stannard. They would like to get someone like Ronald Colman (Olivier himself, if available, would be ideal) for the part originated by Olivier. Denholm Elliott might repeat his original juvenile lead.

The play would have to be put into production after the opening of "Caesar" and "Antony," scheduled for Dec. 19, when Olivier would be available to direct. That would mean starting rehearsals in January for a February premiere. There probably couldn't be a road tryout, as Olivier will be held in

(Continued on page 53)

Stage Manager Hughes Heeds Call of Willie

Del Hughes, who switched from acting several seasons ago to become production stage manager for Kermit Bloomgarden, will make a "comeback" when he plays Willie Loman in a revival of "Death of a Salesman" at the Cape Theatre, Cape May, N. J., the week of Aug. 13.

He was stage manager of the original Broadway production of the Arthur Miller drama, and directed the edition that recently played the subway circuit.

Brandt Syndicate Deal Is Dropped

The proposed production-booking deal between subway circuit operator George Brandt and a syndicate of road theatre managers has been abandoned. At a meeting last week, disagreements arose over several points, and the syndicate members dropped their plan to participate in the financing of touring shows to be produced by Brandt. As a result, Brandt now plans to do the revivals independently and send them on the road in the usual way.

According to one manager who attended the confab between Brandt and the road men, the former ruffled the feeling of the latter by criticizing their methods of operation. Brandt himself indicated the meeting had been friendly, but conceded that the proposed arrangement for the out-of-town men to supply $50,000 of a production fund and share in the profits of setup, had been called off. He explained that the different setups of the various local theatre men, some of whom own their houses, while others are merely employees of the owners, etc., made a syndicate unworkable.

Although the cooperative production deal with the road managers is now cold, Brandt expects his touring shows to play their houses as well as other established key spots. He will book through the United Booking Office, but in many cases expects to confer directly with the theatres as to mutually satisfactory dates. Among the shows he expects to send out are his subway circuit editions of "Black Chiffon," with Mady Christians and Henry Daniell; "Gramercy Ghost," in which Sarah Churchill has agreed to play her original femme lead with Equity approval; "Season in the Sun," currently on Broadway, with Victor Jory continuing as male lead and a name replacement for Nancy Kelly, and a revival of "Angel in the Pawnshop," to be done later.

The subway circuit producer says he has verbal agreements with the following members of the road group to play his shows at their houses: Paul Beisman, of the

(Continued on page 53)

PARNELL'S L.A. 'SPICE' SOURED BY UNION TIFF

Hollywood, July 31.

Hassle between American Guild of Variety Artists and Equity caused Wallace R. Parnell to cancel production of his legit show, "Spice of Life," originally slated to open Aug. 25 at the Las Palmas Theatre. Eddie Rio claimed AGVA had jurisdiction over the show, and Christopher O'Brian made the same claim for Equity.

Rather than get jammed up with the unions, Parnell is revamping "Spice" for television. He says he spent $19,000 prepping the legiter.

'Cat in Cage' Due For Production in Paris

Allentown, Pa., July 31.

"Cat in a Cage," comedy-drama by Howard Richardson and Frances Goforth being tried out this week at the Hayloft Theatre here, will also be produced this season by the Nicolas Bataille company at the Theatre Gaiete Montparnasse, in Paris. The play's locale is a North Carolina boarding house.

For the local presentation, opening last night (Mon.), the cast includes the authors and David Leland, Millicent Coleman and Gabriele Anderson.

Olivia Is '51 Strawhat Pin-Up Girl; Low $1,500 Guarantee Boon to Barns

Olivia de Havilland is the pin-up girl of the strawhat managers this season. The film actress, starring in a tour of "Candida," is not only doing sellout business, in several locations setting boxoffice records, but is getting relatively little salary. So the package, costing only about $2,500, is earning sizable profits for the local managements.

Thus far, Miss de Havilland has set new b.o. marks in three of the seven spots she has played, and has done near-capacity business in the other four. Star opened the season with a gross of $11,200 at Westport, Conn., set a record with $8,101 at the Pocono Playhouse, Mountainhome, Pa.; registered a near-sellout $7,459.50 at John Kenley's Lakewood Theatre, Barnesville, Pa.; got a bulging $10,448 at Dennis Mass.; hit $11,099.50 at Olney, Md.; chalked up a record $12,144 at Sea Cliff, L. I., and last week racked up a new high of $6,413.75 for a regular eight-performance week at the small John Drew Theatre, East Hampton, L. I.

The Westport gross was only $800 under the existing record, set last season by Gertrude Lawrence and Dennis King in "Traveler's Joy." The Olney mark topped Eve Arden's recent gross in "Here Today" at the same house, and was within $20 of the mark established last summer by Maurice Evans in "Devil's Disciple" (incidentally, that gives Shaw the two highest grosses in the spot's history).

Miss de Havilland's contract

(Continued on page 51)

Sherman Socks Dallas With Carson Takeoff

Dallas, July 31.

Hiram Sherman, starring in "I Married an Angel" last week at the Texas State Fair Auditorium, scored a comedy bull's-eye with an impersonation of the previous show's star, Jack Carson. In the specialty spot in the Roxy Music Hall scene, Sherman wowed the critics and customers with a loose-pants, dangling-suspenders takeoff of the film and radio comic, who was a popular smash here the week before as the Claghorn-like politician in "Texas, Li'l Darlin'."

It was a repeat click for Sherman, who scored here last summer in a revival of "Brigadoon."

Seek 10% More Of 'Seventeen' Angels

Backers of "Seventeen" were asked last week to put up an additional 10% of their investment to keep the show running at the Broadhurst, N. Y. With business generally in the worst seasonal slump in years, the Milton Berle-Sammy Lambert-Bernie Foyer production reportedly sustained an operating loss of about $9,000 on the week. That, coming on top of several frames of sagging grosses, put the entry in trouble.

Since the backers had already supplied the initial $175,000 financing, plus 20% overcall provided for in the original agreement, last week's 10% call was on a voluntary basis. However, closing of the show would wipe out the $210,000 investment already made, so at least some of the backers were willing to fork over the extra coin, on the possibility that the expected business upturn next week may put the production on a profitable track.

Julie Wilson Leaving London 'Kate' on Brit. Equity Alien Ruling

Julie Wilson, who scored a personal click as Bianca, the second femme lead, in the London production of "Kiss Me, Kate," will leave the show t the end of next week, as a result of British Equity's alien rules. The status of Patricia Morison, who is playing the femme lead she created in the Broadway edition, and Bill Johnson, co-starred, is uncertain, according to the latest word from England. All three went over when the Cole Porter musical opened there six months ago.

Miss Wilson, booked for an engagement at the St. Regis, N. Y., will be succeeded in the West End cast by Valerie Tandy, a British player.

Coley Worth Coming Back To Legit, TV from Bowling

Pittsburgh, July 31.

Coley Worth announced last week, after doing "Rose Marie" at Pitt Stadium with Patrice Munsel, that he was coming out of his semi-retirement of the last few years. Comic, of the onetime well-known vaude team of Grace & Coley Worth, has been operating a bowling alley near Boston since World War II, and has only left it for a few weeks each summer to do some al fresco operettas.

Worth has turned over management of his bowling alleys to an associate and will move nearer New York, next door to another sister, Billie Worth, late of "Count in Time," in New Jersey. From there he plans to invade the musical and now teevee centers again, this time, however, as a single. His sister and ex-partner, Grace, retired some time ago and is now married to a barge captain and living in upper New York state.

Barry Jones Set for Lead In 'Athens'; Anderson To Direct for Playwrights

Barry Jones, British actor last seen on Broadway in 1941 as Dr. Bienkinsopp in Katharine Cornell's revival of "Doctor Dilemma," will play the leading role in "Barefoot in Athens," Maxwell Anderson's new drama about the domestic life of Socrates, to be produced by the Playwrights Co. He is understood to have been recommended for the assignment by Robert E. Sherwood, another Playwrights member, in several of whose plays he has appeared. Besides various appearances in Broadway plays, Jones partnered with British actor Maurice Colbourne some years ago as producer of a repertory company that toured the U. S. and Canada.

"Athens," the first Playwrights offering of the season, will be directed by the author's son, Alan Anderson, as his first Broadway staging assignment. The show will go into rehearsal early in September and will probably open in New York during the week of Oct. 22, after a tryout tour. Also on the Playwrights agenda are Sherwood's "Seventh Floor," for which a director and male star are being sought, and Elmer Rice's "The Grand Tour," to be staged by the author.

HIS MAJESTY'S, MONT'L GETS MAJOR FACELIFT

Montreal, July 31.

For the upcoming season, the 53rd of continuous operation, His Majesty's, Montreal's only conventional legit house, should be able to offer both touring companies and payees all the advantages and comforts of the modern theatre.

Since early June, extensive alterations have been taking place; the seating capacity increased from 1,579 to 1,800; dressing rooms modernized and extended; a new lobby and entrance built; a bigger orchestra pit made and stage revamped, etc.

Much-needed general overhauling is the baby of Phil Maurice, general manager for Consolidated Theatres (operators of this legiter), who will take a much more active part in running this house than in previous years. The new seating capacity should boost overall grosses considerably. Last season's shows such as "Kate," "Annie, Get Your Gun," the Lunts and "Mr. Roberts," which averaged around $30,000, could figure on a 20% increase with the new capacity, and get Montreal back as a regular on the touring circuit.

Eve Arden Squawks at 'Deadwood'; 'St'car' $4,700, Clinton; Other Barns

Eve Arden complained to Actors Equity last week over alleged overloading of the pass list at the McCarter Theatre, Princeton, where she was playing a percentage engagement as guest-star in "Here Today." Actress charged violation of her contract, which specified that she was to have approval of the pass list. She had insisted on such a clause after running into similar situations during her tour last year in "Over 21."

An angle of the present case may involve the use of two-for-ones, since the statement reportedly given Miss Arden by Herbert Kenwith, producer of the spot, listed merely the amount of "deadwood," without specifying the number of passes or twofers.

Subsequently, the star was informed there had been 250 passes for the whole week. She hasn't yet decided whether to press the matter with Equity. Union officials had previously assured her they would enforce her contract if she insists.

Although Miss Arden has been playing to hefty grosses at all her engagements this summer (as well as last), Kenwith's nightly boxoffice statements listed an unusually large amount of "deadwood." Opening night, July 23, the statement showed 397 "deadwood" out of a lower-floor capacity of 762. For matinee and evening shows Wednesday (25), the statements showed a total of 538 "deadwood."

Until this incident at Princeton, this season's tour has been a virtual repeat of last season's mop-up for Miss Arden. She grossed nearly $12,000 at the Boston Summer Theatre; rang up about $10,900 at the Olney (Md.) Theatre, and pulled approximately the same figure week-before-last at the Lake Whalom Playhouse, Fitchburg, Mass., and about $9,000 previously at the smaller-capacity Worcester (Mass.) Playhouse.

As a result, her scheduled 12-week tour, originally slated to conclude the week of Sept. 3 at the Grist Mill Playhouse, Andover, N. J., will be extended, with repeat appearances at Boston and probably Worcester. Any additional dates are unlikely, as the comedienne is due back on the Coast for the resumption of her "Our Miss Brooks" radio series.

'Streetcar' $4,700, Clinton

Clinton, Conn. July 31.

The Clinton Playhouse, under the management of Lewis Harmon this year, is having a successful summer so far. The current week, starring Olivia de Havilland in "Candida," was a virtual sellout before the opening last night (Mon.), and will probably gross about $8,000, a new season high.

Last week the low-budget production of "Streetcar Named Desire" drew a profitable $4,700. That was figured particularly good since the Tennessee Williams drama was presented two weeks previously at Milton Stiefel's Ivoryton Playhouse, only a few miles away. The cast for the revival here included Helen Wagner, Alfred Garr, Lee Marvin and Millicent Brower.

The schedule for the balance of the season at Clinton includes the musical "Alice in Wonderland," the week of Aug. 6; John Loder in "Second Threshold," Aug. 13; Constance Bennett and Donald Woods in "Skylark," Aug. 20, and Edward Everett Horton in "Springtime for Henry," Aug. 27.

'Mistress' 10G, Salt Creek

Chicago, July 31.

Salt Creek Theatre, Hinsdale, Ill., had another hefty week with Ruth Chatterton in "O, Mistress Mine," with last week's take $10,000. John Loder opened in "Second Threshold" yesterday (30).

Richard Carlson comes in with "Petrified Forest" Aug. 6. King Paige, formerly of the Beverly, Mass., stloer, has joined Salt Creek as business manager. Mark Mitchell has been added to the permanent company.

'Border' 7G, Olney

Olney, Md., July 31.

With critics in Baltimore and Washington divided in their appraisals, "Border Be Damned," with Eddie Dowling, just squeezed through with $7,000 last week at the Olney, giving the summer theatre an even break. The Paul Vincent Carroll comedy is slated for Broadway in the fall, and John Golden, producer, was a visitor Saturday for both matinee and

(Continued on page 52)

Int'l Costumers' Group Picks Miller for Prexy

Buffalo, July 31.

Dave Miller, of Milwaukee, was elected president of the National Costumers Assn. of the U. S., Canada, England & Ireland, at the annual convention held here recently. Others named officers were Ross Mallabar, of Winnipeg, vice-president, and Lester C. Essig, of Chicago, secretary-treasurer and editor of the organization's monthly publication. Elected to the board were C. Arthur Landes, of Indianapolis; Mrs. Betty Miller, Buffalo; Thomas M. Fountaine, Youngstown, O., and Harry Malabar, Toronto.

The next annual conclave will be held July 14-16, 1952, in Milwaukee.

Claudette's 'Fling' Sets W'port Mark

Westport, Conn., July 31.

Claudette Colbert, playing her first strawhat date last week, set a new house record at the Westport Country Playhouse with a gross of $12,403 for the regular eight performances in a tryout of Noel Coward's "Island Fling." The star drew the limit of standees at all showings, bettering the previous b.o. mark of $12,007 set last season by Gertrude Lawrence and Dennis King in "Traveler's Joy."

The film actress is expected to top herself when she plays a repeat engagement in the same show here next week, since there won't be an opening night press list then to cut the gross. Miss Colbert is starring the current week at the Cape Playhouse, Dennis, Mass. She has been offered various other barn dates following next week's return here, but has nixed them all to go back to her home on the Coast.

The current week's bill at the Playhouse here is a tryout of Edward Mabley's "Glad Tidings," with Melvyn Douglas and Signe Hasso co-starred. The show, which is scheduled for production on Broadway next fall by Harald Bromley, is already a virtual sellout.

Following Miss Colbert's repeat engagement, the touring musical edition of "Alice in Wonderland" will play here the week of Aug. 13. After that, Edna Best will star the week of Aug. 20 in "Foreign Language," S. N. Behrman's dramatization of a Somerset Maugham story, to be staged by the Playhouse production manager, Charles Bowden. The play is on the Theatre Guild agenda for Broadway presentation this fall.

"A Case of Scotch," adapted by Philip Lewis from a comedy by Aimee Stewart, will be tested the week of Aug. 27, with Margaret Phillips as femme lead, under the direction of Jerry Epstein. Miss Stewart is the author of the London hit, "Lace on Her Petticoat," which Herman Shumlin will present on Broadway, opening Sept. 4.

As the season closer here, Tom Ewell, Josephine Hull and June Lockhart will be co-starred the week of Sept. 3 in "Kin Hubbard," by Lawrence Riley, author of "Personal Appearance." John C. Wilson will stage the comedy, which Ewell and Philip Langner, operator of the Playhouse this year, plan to present in New York in the fall.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Oklahoma" (O) (Subway Circuit)—George Brandt, prod.; Jerome Whyte, dir.

"Rain" (D) (Negro)—Charles Harrow, prod.; Richard Sanders, dir.

HOLLYWOOD

"Love and Let Love" (C)—Anthony Brady Farrell, prod.; Louis Verneuil, dir.; Ginger Rogers, star.

DENVER

"Constant Wife" (CD) (Strawhat) — Katharine Cornell, prod.; Guthrie McClintic, dir.; Miss Cornell, Brian Aherne, stars.

Bennett-Woods $8,300 In 'Skylark,' Matunuck

Mantunuck, R. I., July 31.

Constance Bennett and Donald Woods drew a near-capacity $8,300 last week in Samson Raphaelson's "Skylark," at the Theatre-by-the-Sea here. Following the engagement, the troupe chartered a yacht to take them to Cape Cod, where the comedy plays this week at the Falmouth Playhouse, Coonamessett, Mass.

The current week bill at the Theatre-by-the-Sea is Kay Francis and Joel Ashley in George Oppenheimer's "Mirror, Mirror."

'Music in Air' Due At Ziegfeld Oct. 6

Reginald Hammerstein's revival of "Music in the Air," the musical comedy by Oscar Hammerstein, 2d, and Jerome Kern, will play the Ziegfeld Theatre, N. Y., opening Oct. 6, after a week of previews. It will have a $4.80 top. The production, budgeted at $125,000, including bonds and a cash reserve, is understood to be financed entirely by Billy Rose, owner of the Ziegfeld.

Oscar, who co-directed the original edition of the show with Kern in 1932, will handle the staging. Rehearsals will start immediately after Labor Day, with a strawhat tryout the week of Sept. 25 at the Olney (Md.) Theatre. Basil Rathbone and Jane Pickens are set for co-starring roles in the show.

With the Laurence Olivier-Vivien Leigh productions of "Caesar and Cleopatra" and "Anthony and Cleopatra" due to open Dec. 19 at the Ziegfeld, the "Music" revival may not remain at the house beyond Dec. 15.

Pitt Playhouse to Have Second Theatre in Buy Of Old Synagogue Next Door

Pittsburgh, July 31.

Pittsburgh Playhouse has just bought the Tree of Life Synagogue, which adjoins it on Craft Ave., and will remodel the old house of worship into a second theatre. Expansion was made possible through a gift of $275,000 from the A. W. Mellon Educational and Charitable Trust. Of the sum, $75,000 represents the purchase price; the remainder will go into building costs.

This won't interfere with Playhouse's plan to put up a new $1,000,000 site, designed by Jo Mielziner, at Blvd. of Allies and Hatket St., when national emergency ends. Local community theatre had hoped to get started on this project next year, but government restrictions have stymied that.

The make-over of the synagogue will give the Playhouse a new auditorium seating around 600, in addition to the present 342-seat hall. With the two theatres, a hit play will be allowed an indefinite run now in one of the theatres, while another play is being staged simultaneously in the other.

'WHISTLE' IN THE DARK NO BAR TO BARN SHOW

Andover, N. J., July 31.

The lights went on the blink at the Grist Mill Playhouse here last Tuesday (24), but "The Silver Whistle," with Burgess Meredith, went on. Forty minutes before the rise of the curtain, a tree fell near the playhouse and severed a power cable, cutting off all lights at the theatre.

A car owned by press rep Anne Warren, and a station wagon were driven up to the theatre and their floodlights turned on. Two battery-powered "panic" lights also were placed in position and theatre personnel rushed to nearby Netcong for candles. The Andover Fire Co. came along with floodlights to illuminate the parking lot.

Just before the show started, managing director Bob Perry announced to the near-capacity audience of 700 that tickets would be redeemed at the boxoffice. No one left. At intermission, the stagehands turned the "panic" lights around to signal the audience. Just before the third act, power was restored.

Inside Stuff—Legit

Dispute over Preston Sturges' royalties as author of the book of the recently-closed "Make a Wish" still hasn't been settled. None of the coin involved has been paid, but is being held in a special account by producers Jule Styne, Harry Rigby and Alexander H. Cohen. Sturges, who left the show during its Philly tryout to return to the Coast, has apparently taken no action to collect. Sturges' contract as adaptor of the Ferenc Molnar play, "The Good Fairy," on which "Wish" was based, called for 3% of the gross. When the film writer-director withdrew after failure to agree over proposed revisions, the producers claim he agreed verbally to accept a royalty of 1%. However, he subsequently refused to sign an agreement to that effect, and denied ever having approved such an arrangement. So the management held up all royalty payments to him, and has set aside the money to await settlement of the controversy. Meanwhile, Abe Burrows was brought in to revise the show's book.

For a time Irving Berlin yenned the idea of updating his musical, "Annie Get Your Gun," for another national road tour, with Dolores Gray in the title role which she did for three seasons in London, but of course her click in "Two On the Aisle" kayos that for some time. The composer envisioned Miss Gray and Ray Middleton, who was the male lead opposite Ethel Merman in the original Broadway company, doing mopup road business anew, with some new songs added.

Legit Bits

Lawrence Tibbett set for the **Boris Karloff** part in the touring "Peter Pan," which will also star **Veronica Lake** in the **Jean Arthur** role . . . **Phil Adler, Herman Levin** general manager, and **Joe Grossman,** company manager of "Gentlemen Prefer Blondes," in Chicago last week to set deal for the leasing of the RKO Palace for "Blondes" Sept. 19 . . . **Ruth Chatterton** half way through her new novel, which should be finished this summer . . . **Ann Marsters** takes over as legit critic for the Chicago Herald-American, the position held by the late **Ashton Stevens** for the past 40 years . . . **Celeste Holm** will play her original role of Ado Annie for the Berlin engagement of "Oklahoma."

The Dublin Players, from the recently-burned Abbey Theatre, Dublin, will appear in a repertory of their plays at this season's Edinburgh Festival . . . **Dalton Trumbo's** "The Biggest Thief in Town," a Broadway flop of two seasons ago, had a favorable reaction when it was produced recently at a private club theatre in London, where reviewers described it as a satirical comment on American materialism. **Peter Cotes** has arranged to transfer it to the West End for a commercial run . . . **Herbert Drake,** former film publicist and some years ago drama reporter for the N. Y. Herald Tribune, is working with legit pressagent **Bernard Simon** . . . **Mills Ten Eyck,** executive-secretary of the Dramatists Guild, vacationing at his family's home in Rensselaer, N. Y. . . . **Mike Goldreyer** is associate to **Samuel J. Friedman,** pressagent for "Season in the Sun" and the Jamaica (L. I.) Theatre of the subway circuit . . . Producer **Kermit Bloomgarden** vacationing this week at his place in Connecticut . . . **Glenn Anders** has been added to the cast of "Philemon Complex," in which **Ann Sothern** and **Robert Cummings** will co-star.

The **Howard S. (Marguerite) Cullmans,** investors in various Broadway plays, sail today (Wed.) on the Mauretania for a six-week visit to Europe . . . **Peter Davis,** Theatre Guild business manager, goes to Dallas next week to visit his adopted daughter, **Jill Melford,** who's appearing in the operettas this summer at the Texas State Fair Auditorium there . . . **Margaret Perry,** daughter of the late **Antoinette Perry,** is staging "Merchant of Venice," to be revived Aug. 20-21 at the Barter Theatre, Abingdon, Va. . . . **Sam Weller** will be the advance man for the touring "Guys and Dolls" for the Dallas and subsequent engagements. **Anthony Buttitta,** pressagenting the Coast engagements under San Francisco and Los Angeles Civic Light Opera sponsorship, leaves Aug. 18 to visit Mexico and Louisiana, then to New York to work on a book.

"Ardele," the **Jean Anouilh** play which was a Broadway flop two seasons ago under the title, "The Cry of the Peacock," will be produced in London in the fall in a translation by **Lucienne Hill,** with a cast including **Isabel Jeans, Ronald Squire** and **George Relph.** The play was a critical hit last spring when it was done by the Birmingham (England) Repertory Theatre . . . American actress **Jessie Royce Landis,** currently starring in "Come Live with Me" in London, will be one of the leads in a new musical version of "And So To Bed," to be presented there next fall . . . **Sarah Churchill,** who was barred by Actors Equity alien rules from appearing in "Gramercy Ghost" on the subway circuit, will resume the femme lead in the comedy when **George Brandt** sends it on a regular tour in the fall . . . **Peter Lawrence** will be the producer of "Man, Beast and Virtue," Pirandello drama in which **Alfred Drake** will star . . . **Musa Williams,** understudy, is playing Bloody Mary in the Broadway edition of "South Pacific" this week, while **Dina Costello** is undergoing minor surgery . . . **Carl Cowl** agented deal for **Elliott Baker's** "Operation Waltz" to be preemed this fall at the Embassy, London. **Robert Mitchell** and **Anthony Hawtrey** will produce, with **Robert Henderson** directing.

"Final," by film writer **Charles K. Peck, Jr.,** will be tried out the week of Aug. 7 at the Bermudiana Theatre, in Hamilton, Bermuda, under the direction of **Harry Kaplan. Glenn Dicus** planed Sunday (29) from New York to play the juvenile role in the show . . . **Louis Verneuil,** author-director of "Affairs of State" and the forthcoming "Love and Let Love," will also appear in the latter play, currently rehearsing on the Coast with **Ginger Rogers** as star . . . The Theatre Guild, already juggling more possible productions than W. C. Fields did cigar boxes, has added to its list the current London comic-fantasy, "The Love of Four Colonels," with author **Peter Ustinov** starred. . . . **Lee Shubert** gets back to his sunlamp next weekend after a European vacation . . . Pressagent **Richard Maney,** who's splitting $85,000 in advances with **Tallulah Bankhead** for writing her autobiog, has splurged with an air-conditioning unit for his office in the Empire Theatre Building, N. Y. He calls the 20th century contraption a "wind machine."

U.S. Negro Baritone Gets Three German Opera Bids

Lawrence Winters, Negro baritone, who is a regular member of the N. Y. City Opera Co. singing leads, returned last Wednesday (25) from a three-month concert tour of Europe and South America. He sang in 30 cities in Italy, Germany and Scandinavia, as well as in several cities in Brazil.

Baritone has been invited to sing in opera next winter in Cologne, Hamburg and Bad-Godesburg, in "Aida," "Rigoletto," "Pagliacci" and "Tales of Hoffmann," works he's done at the City Center, N. Y. If the Sol Hurok office, which manages him, can switch bookings, Winters will take the bids. He's booked for his fifth U. S. tour the coming '51-'52 season, in 40 cities, in addition to his regular N. Y. City Opera stints.

Winters did the Porgy role in the forthcoming Gershwin "Porgy and Bess" album, opposite Camilla Williams, which Columbia is issuing.

Strawhat Notes

Eugene Raskin, writer of "One's a Crowd," premiered this week at the Berkshire Playhouse, Stockbridge, Mass., is a professor of architecture at Columbia U. He has been represented heretofore in several off-Broadway productions. . . . **Lynne Fisher** is jobbing at Litchfield (Conn.) Summer Theatre this week, playing the minister's wife in Benn Levy's "The Devil Passes."

Susan Meredith, who has appeared with **Cornelia Otis Skinner,** and **Anne Waugh,** who performed in **Billy Rose's** "Diamond Horseshoe," have supporting leads to **Gordon Hayes** in "Brigadoon" at the Spa Summer Theatre, Saratoga Springs, N. Y., this week.

Munsel-'Marie' $51,000; Holliday-'Girl' 15½G, Pitt

Pittsburgh, July 31.

Patrice Munsel in "Rose Marie" at the Pitt Stadium gave the outdoor opera company a smashing $51,000 last week, to top the previous high set by Gil Lamb in "Where's Charley?" by around 11G. Show got a helpful hand from the weather with six straight warm, clear nights, and went to absolute capacity after the first couple of performances. Supporting cast included Robert Shafer, Dorothea MacFarland and Coley Worth.

This week's show, the next-to-closing one at the Stadium, is "Girl Crazy," with Joy Hodges, Yvonne Adair, Byron Palmer, Leo Fuchs and Milton Frome.

It was the same story at Bill Green's Arena Theatre for Judy Holliday in "Dream Girl." Academy Award winner didn't play to a single empty seat all week long and did $15,500, sensational at the $2 top. Extra chairs were put in at every performance and there were standees besides. Arena couldn't have possibly done a penny more, and Holliday went about $6,000 over the strawhat's best week so far, turned in by Joan Blondell in "Happy Birthday." It'll be a repeat this week, since house is virtually sold out already for the Holliday holdover.

Olivia's Tour

Continued from page 49

gives her a guarantee of $1,500, plus 20% over the stipulated break-even figure (except at Barnesville, Pa., where her overage share was 33⅓%). The agreed-upon breaking points at the various barns are $6,500 at Pocono, $6,000 at Lakewood, $8,000 at Dennis, $8,000 at Olney, $7,500 at Sea Cliff, $5,000 at East Hampton, and for the balance of the season, $6,000 at Clinton, Conn.; $6,500 at Newport, $6,500 at East Rochester and $7,500 at Fayetteville, N. Y.

Besides the star's salary and percentage, the "Candida" package include five actors, at a total additional salary believed to be under $1,000, plus a pro-rated flat fee for Norris Houghton, who staged the production. The five supporting players, all getting featured billing, are Kendall Clark as Morell, Katherine Squire as Prossy, Edgar Kent as Burgess, Richard Shepard as Marchbanks and Frank Leslie as the Curate.

All Types and Sizes

Miss de Havilland's decision to ask for a guarantee of only $1,500, in contrast to the $4,000-$5,000 (plus up to 50% of the profits) demanded by some other Hollywood names, was reached after she and her husband, novelist Marcus Goodrich, had discussed the matter with their attorney, Arnold Weissberger. The chief idea of the low fee was to enable th eproduction to play some of the smaller but more desirable strawhats, which cannot support steep operating costs.

As a result, the actress, who is scheduled for a nationwide tour this season in "Romeo and Juliet," has had the experience of playing before all types and sizes of audiences and in a variety of theatres. For instance, at East Hampton the patrons tend to be wealthy society people, in contrast to Barnesville, in the coal mining district. Similarly, East Hampton is a tiny playhouse, while Olney, just outside Washington, is a comparatively large-seater.

An added reason for the $1,500 guarantee is that Miss de Havilland believes the barn producers, with a permanent investment and virtually a whole year of effort on the short season, are entitled to a fair share of the profits from the operation. She is not making the "Candida" tour for financial reasons (she turned down much more lucrative film offers in order to do it), but primarily to get experience before live audiences. So she wants to get enough to cover her expenses, plus a nominal return.

A unique clause in Miss de Havilland's contract permits her to arrive at each location at 2 p.m. the day of the opening, instead of the previous day, as specified in most guest star deals. That enables the actress to pay a quick visit nearly every weekend to her small son, who is spending the summer with a nurse at East Hampton. Goodrich, who is working on a new novel in New York, generally joins her at the Long Island resort on Sundays.

'Angel' $33,800, Dallas

Dallas, July 31.

State Fair Musicals' fourth production, "I Married An Angel," drew 20,500 payees and a neat $33,800 gross for seven performances through Sunday (29). Rodgers & Hart revival starred Arlene Dahl, John Brownlee and Vera Zorina, with Hiram Sherman, Xenia Bank, Joan Holloway, Jere MacMahon and David Nillo featured.

"Miss Liberty," due Monday (6), is in rehearsal with Dick Haymes, Nola Fairbanks, Odette Myrtil, Marilyn Day, Kenneth Triesch, Jack Rutherford, Norris Greer, Michael Pollock and Lou Marcella.

'DOLLS' $43,600 FINALE, 'FINIAN' 44½G, FRISCO

San Francisco, July 31.

"Three Wishes For Jamie," with Marion Bell, John Raitt and Cecil Kellaway, opened at the 1,775-seat Curran last night (Mon.), as a finale to the Frisco Civic Light Opera Season. "Guys and Dolls" maintained its capacity rating right up until the end Saturday (28), when it moved to L. A., hitting $43,600 for its eighth stanza, with a $4.80 top.

"Bittersweet," with Anne Jeffreys and Lawrence Brooks, moved into the 3,300-seat Opera House Monday (30), following "Finian's Rainbow," which chalked up $44,500 for its second and final stanza. House is sealed to $3.80.

Skinner in 2 Capacity Dates in Colorado

Denver, July 31.

Cornelia Otis Skinner played two capacity engagements last week with her one-woman show. At the Opera House, Central City, she presented "Wives of Henry VIII," "Loves of Charles II" and "Mansion on the Hudson" at matinees Wednesday-Friday (25-27), and at the Aspen (Col.) Summer Festival she played "Wives" Sunday night (29) to the biggest house in the history of the series.

All the dates were on a flat fee basis, so no gross figures were available.

'Okla'-'Kate'

Continued from page 49

Bella Spewack, based on Shakespeare's "Taming of the Shrew," was produced by Saint Subber and Lemuel Ayers (who recently severed their partnership), and was staged by John C. Wilson. Alfred Drake and Miss Morison were the original stars, being replaced after 17 months by the leads of the road company, Anne Jeffreys and Keith Andes, who were followed by a succession of others.

Berlin Visit

The Theatre Guild, producer of "Oklahoma," had hoped that the Rodgers-Hammerstein show's return engagement on Broadway would get through the summer with a small profit, or at least without a sizable loss. The idea was to save the estimated $25,000 required to recast, re-rehearse and reopen the production for another tour in the fall. Receipts for the first few weeks were promising, but attendance sagged during the recent general business slump, and the gross went far below the break-even level.

Following the subway circut tour, most of the same company will appear in a special engagement of the musical Sept. 12-22 at the Berlin Arts Festival, under the sponsorship of the State Dept. and the American National Theatre & Academy. There's a possibility that a short return run on Broadway may precede another road tour.

"Oklahoma," one of the top money-makers of all time, has thus far distributed $4,245,500 profit on a $90,000 investment, and has additional assets of about $30,000. A British company played 1,544 performances in London and is currently touring the provinces, while other editions have played Australia, South Africa, Norway and Sweden.

The original "Oklahoma" cast included Drake (who was subsequently one of the original co-stars of "Kate"), Celeste Holm, Joan Roberts, Howard da Silva, Lee Dixon, Joseph Buloff and Betty Garde. It has been played by a small army of performers since then.

Hammerstein-Rodgers Fest 54G in St. Louis

St. Louis, July 31.

The second edition of the Hammerstein-Rodgers Musical Festival, inaugurated in the Municipal Theatre Assn.'s al fresco playhouse in Forest Park last season wound up a seven-point stand Sunday (29) with a neat b.o. score. Blessed by fine weather the piece attracted 65,000 payees and an estimated gross of $54,000. Victoria Sherry, Edwin Steffe and Thomas Hayward scored solidly in the warbling chores. John Kriza and Maria Karnilova, newcomers to localites, clicked in dance routines.

"The Bohemian Girl," revived for the sixth time, teed off another one-week engagement last night (Mon.) with several new faces in the lead roles. Favored by good weather, the opening night crowd of 8,500 laid approximately $4,000 on the line.

'Roberts' $34,500, 'Jamie' 42G, L.A.

Los Angeles, July 31.

Local legit held to a fine $125,000 the past week, with hot weather failing to hurt the b.o., and temporary folding of the Hollywood Bowl hypoing the Greek Theatre, local ozoner.

"Guys and Dolls" bows at the Philharmonic this week, while "Finian's Rainbow" makes its entry at the Greek Theatre, and "For Love Or Money" goes into the Ivar.

Estimates for Last Week

"Bloomer Girl," Greek (2d wk) (4,400; $3.90). Finished with strong second week of $48,000, aided by folding of Hollywood Bowl, to grab hefty $90,000 for two-week run.

"Mister Roberts," Biltmore (5th wk) (1,636; $4.20). Holding to capacity $34,500, with final week looking like a sellout.

"Three Wishes for Jamie," Philharmonic (4th wk) (2,670; $4.80). Grabbed $42,000 for final stanza, to wind with $177,600 for four weeks. Civic Light Opera had guaranteed "Jamie" $170,000 for four weeks, and both "Jamie" and CLO wind in black.

"Peg O' My Heart," which ended its stand at Ivar, grossed $8,900 for its three-week run, resulting in a $3,800 dip in the red.

'ROSE MARIE' FINE 60G AT KAYCEE STARLIGHT

Kansas City, July 31.

"Rose Marie" proved herself the sweetheart of the initial Starlight Theatre season here, closing Sunday night (29) with a sock $60,000 gross. This is near-capacity for the 7,600-seat theatre in Swope Park.

While returns on the previous four productions have been more than satisfactory, giving a show has been a daily battle with the elements. Besides the record rains and the resultant floods in the area, theatre has been buffeted by heavy gales which tore up scenery and generally made attendance a gamble. Only two performances, however, were actually rained out thus far.

Outlook is favorable for "Chocolate Soldier," which opened Monday night (30) for a seven-night run. Billy Gilbert, Helena Bliss and John Tyers are the leads.

'Roberta' Big $16,500 Under Toronto Canvas

Toronto, July 31.

On the first week this summer without rain, "Roberta" did a big $16,500 and has financially vindicated that venture whereby Leighton K. Brill, producer, and Ben Kamsler, director (with a Toronto businessmen's syndicate backing), introduced theatre-in-the-round under canvas to this city five weeks ago. Venture is now off the nut, including that $7,000 blue-and-gold tent plus 1,640 arm-rest chairs, with scale at $3.40 top.

With Lewis Brooks, Audrey Guard, Nina Olivette and Iggie Wolfington in as principals, together with the on-stage fashion show presented, complete with models, for free by Eaton's, city's largest department store, "Roberta" whammed over for the biggest week of the Brill-Kamsler summer season here. Current is "Desert Song," with Edward Roecker and Anne Bollinger starring, and which had a $6,000 advance sale.

B'way B.O. Sags to Seasonal Low; Merman $49,200, 'Aisle' OK $40,100, 'Moon' Fair $17,400, 'Tree' $16,200

Business was uneven, but generally a trifle off last week on Broadway. For the first part of the week the trend was down from the previous frame's bad level, but the steady rain Saturday (28) had box-office men and managers wearing their first cheerful maps in about a month, as the public stayed in town for the weekend and patronized legit. At most of the mediocre draws, the unexpected spurt was practically a life-saver.

Total gross for all 15 shows last week was $379,800, or 65% of capacity (for the corresponding week of last year 16 shows grossed $323,300, or 64% of capacity).

However, four representative moderate draws last week did only 46% of capacity business. The previous week's total for all 16 shows was $376,700, or 64%.

The new entry, "Two on the Aisle," hit a lively pace in its first full week, particularly considering it started with practically no advance. Window trade is continuing brisk and the advance sale is reportedly building. "Kiss Me, Kate" and "Oklahoma" closed last week, and at least two productions are questionable bets to continue beyond this week or next.

According to the traditional business pattern, receipts should be about the same this week, with the annual upturn due to start next week. However, attendance hit a new low Monday night (30).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, (*indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Affairs of State," Music Box (44th wk) (C-$4.80; 1,012; $26,874). About $11,000 (previous week, $12,500).

"Call Me Madam," Imperial (42d wk) (MC-$7.20; 1,400; $51,847). Over $49,200 (previous week, $51,100).

"Gentlemen Prefer Blondes," Ziegfeld (86th wk) (MC-$6; 1,628; $48,244). Nearly $19,400 (previous week, $20,600).

"Guys and Dolls," 46th Street (36th wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"King and I," St. James (18th wk) (MC-$7.20; 1,571; $51,717). Same, over $51,700.

"Kiss Me, Kate," Shubert (133d wk) (MC-$6; 1,361; $40,857). Almost $17,700 (previous week, $16,100); closed Saturday night (28) after 1,077 performances, at a profit of just under $1,000,000 on its $180,000 investment; another tour will open Sept. 17 in New Haven.

"Moon Is Blue," Miller (21st wk) (C-$4.80; 920; $21,586). Just topped $17,400 (previous week $17,800).

"Oklahoma," Broadway (9th wk) (MC-$4.80; 1,900; $46,912). Over $15,400 (previous week, $14,800); closed Saturday night (28) after return engagement of 72 performances; will play the subway circuit starting next week. Short run before going on tour again.

"Rose Tattoo," Beck (26th wk) (D-$4.80*; 1,124; $28,000). Reached $12,200 (previous week, $11,300).

"Season in the Sun," Booth (44th wk) (C-$4.80; 766; $20,235). Nearly $8,100 (previous week, $8,300).

"Seventeen," Broadhurst (6th wk) (MC-$6; 1,160; $37,000). About $15,600 (previous week, $15,800).

"South Pacific," Majestic (119th wk) (MC-$6; 1,659; $50,186). As usual, about $50,300.

"Stalag 17," 48th Street (12th wk) (CD-$4.80; 921; $21,547). Almost $11,200 (previous week, $13,200).

"Tree Grows in Brooklyn," Alvin (15th wk) (MC-$7.20; 1,331; $47,167). Nearly $16,200 (previous week, $19,300).

"Two on the Aisle," Hellinger (2d wk) (R-$6; 1,527; $48,500). Topped $40,100 for first full week (previous week, $25,400 for preview and first four performances).

Future Schedule

"Lace on Her Petticoat," Booth, Sept. 4.

"Border Be Damned," Royale, Sept. 10 (trying out in strawhat).

"Three Wishes for Jamie," unspecified theatre, Sept. 17 (trying out).

"Out West of Eighth," Barrymore, Sept. 18.

"Twilight Park," unspecified theatre, Sept. 24.

"Love and Let Love," unspecified theatre, Sept. 25 (rehearsing).

"Buy Me Blue Ribbons," unspecified theatre, Sept. 27.

"Remains to Be Seen," Morosco, Oct. 3.

"Saint Joan," Cort, Oct. 4.

"Music in the Air," Ziegfeld, Oct. 6.

"Paint Your Wagon," unspecified theatre, Oct. 15.

"Barefoot in Athens," Unspecified theatre, week of Oct. 22.

"Philemon Complex," unspecified theatre, Oct. 26.

"Gigi," unspecified theatre, Nov. 15.

"Nina," Royale, week of Nov. 22.

"Point of No Return," unspecified theatre, Dec. 12.

"Caesar" - "Antony" (Olivier-Leigh), Ziegfeld, Dec. 19 (current in London).

'Moon' $20,200, 'SP' $42,500, Chi

Chicago, July 31.

In spite of 90-degree weather, Chicago's two legit attractions are weathering the doldrums nicely. "Moon Is Blue" picked up and "South Pacific" is garnering a nice profit also.

Plans for the fall are shaping up with first entry, "Member of the Wedding" at the Erlanger, Sept. 17 and "Gentlemen Prefer Blondes" at the Palace Sept. 19. Around the first of October, "Happy Time" comes into the Blackstone and about the same time, "Stalag 17" is due at the Selwyn.

Estimates for This Week

"Moon Is Blue," Harris (13th wk) ($4.40; 1,000). Fine $20,200; 100th performance passed.

"South Pacific," Shubert (37th wk) ($5; 2,100). $42,500; should pick up with Janet Blair back and August visitors due.

'MIRROR' SLOW 8G, HUB; 'GOLDEN BOY' OKAY 9G

Boston, July 31.

"Mirror, Mirror," the Kay Francis starrer at the Boston Summer Theatre, failed to rack up more than moderate grosses, winding with slightly under $8,000. Play received tepid notices from the critics. "Streetcar Named Desire," starring Julie Haydon, is current.

"He and She," co-starring Jacob Ben-Ami and Ruth Ford, was disappointing in its first week at Brattle, with result that the second week has been cancelled, and "Billy Budd" will open Thursday (2). Scaled at $2.40 top, the 460-seater grossed a sluggish $2,800.

"Golden Boy," with John Garfield, did almost capacity biz at the Marblehead Playhouse, winding with a near $9,000. House is a 1,000-seater, scaled at $1.20 to $3. Lawrence Tibbett in "Rain" is current.

Diana Clicks at Saratoga With Sock $7,600 Receipts

Saratoga, N. Y., July 31.

Diana Barrymore in "A Streetcar Named Desire" attracted a smashing $7,600 in the 580-seat Spa Summer Theatre last week, at a $3 top. It was the second highest gross registered for a dramatic play in five seasons of operation by John Huntington, being topped only by the $8,215 which Franchot Tone drew in "Second Man." Fran Warren, in "Finian's Rainbow," holds the record for a musical—$8,212.

Huntington remarked on star's fine performance and "co-operation," as well as that of her husband, Robert Wilcox, and said he'd bring them back every season.

Miss Barrymore did not vocally suggest a decadent Southern school-teacher, and did not too completely submerge other outstanding facets of her personality, but she projected the character skillfully and played the emotional scenes tellingly.

Kay Francis in "Mirror, Mirror" did $6,500 here a week ago, and not $6,000 as first reported. Huntington told VARIETY Saturday (26). Miss Francis has been a boxoffice click for Huntington four consecutive summers.

Legit Followups

Call Me Madam
(IMPERIAL, N. Y.)

It's a pleasant surprise, after nine months' running, and in these torrid dog days, to find "Call Me Madam" still fresh, alert and entertaining. Spirit of the entire cast, from Ethel Merman to the most obscure chorister, is high, and the lavish, booming musical remains virtually what it was at its preem, a rollicking good show. The lines and situations are still apt and smart, the music still appeals, the dancing is good, and performances superior.

Miss Merman sparks the proceedings with a lusty, almost rowdy gayety, carrying the show swiftly along to pace her brash personality. After nine months, she still seems to be having a whale of a time. The scene of her duet with Russell Nype, doing the two-part song number, "You're Just in Love," has taken on some of the peculiar personal quality of Ray Bolger's "Once in Love with Amy" scene from "Where's Charley?"

Last Thursday night (26), the duo had to sing the number five times. Paul Lukas came on after the third time, to continue the dialog, but audience response still stopped the show. Miss Merman went in for some ad libbing before the fourth time around. "Come on, get up, and join in," she said, above the orchestra strains to the reluctant reclining Lukas "you know it." With each successive refrain, Miss Merman let herself go a little more, swaying to the rhythm, with the audience lapping it up.

Miss Merman's unique singing and general stage presence; Nype's characteristic, restrained performance; Lukas' impressive, warming manner; Galina Talva's charm; the dancing led by nimble Tommy Rall and fetching Norma Kaiser, are highspots in an all-round engaging evening. *Bron.*

Bittersweet
(OPERA HOUSE, FRISCO)

San Francisco, July 31.

In spite of much and sundry costuming, several still effective tunes such as "I'll See You Again" and "Zigeuner," and a spirited ballet item sparked by Jones Vickers, "Bittersweet," presented here by Gene Mann, betrays the erosion of time. The two-hour safari—with its over-emphasis on hoopskirted waltz time—is a plain challenge to one's patience. Singlehandedly overcoming the undertow of a book that obviously must have been a credit to the Boer war, Anne Jeffreys manages to put enough singing verve into the performance to rescue it from the doldrums of sheer musical chaff. Noel Coward, in this opus, is apparently of another time and tempo. However, possibly the basic fragile quality and sentimental threads of the vehicle are lost in a massive production presented in the 3,300-seater War Memorial Opera House. Singing chore by Lawrence Brooks is above-average, but not rewarding. Ted Scott turns in a sincere portrayal but fails to score with conviction. Staging and direction are moderately effective, though labored in some parts.

Unfortunately this production poses the query whether "Bittersweet' is not a show to be remembered rather than re-seen. *Ted.*

Room Service
(PLAYERS, HOLLYWOOD)

Hollywood, July 25.

Preston Sturges' presentation of the 1937 hit by John Murray and Allen Boretz is staged at the top of the actors' lungs, and rightly so. Sturges is billing it in his theatre-restaurant (drinks served during the performance) as "Probably the Funniest Bedroom Farce Ever Written." If it's not that, it's certainly a very funny show.

Teddy Hart is back on the job as the stage manager, the role he created on Broadway almost 15 years ago. He's great. So is Eddie Bracken. The crack cast includes Julius Tannen, Larry J. Blake and Alan Bridge—all good.

Hilarity gets off to a stampede immediately with Franz Roehn's broadly-played version of the waiter who talks himself into a role in the doubtful drama, "Godspeed," written by Bracken, the hayseed playwright from Oswego. Blake, as the producer beset by creditors, carries the ball, ably abetted by Frank Marlowe as the hotel manager and Ned Glass as the director of what gives every evidence of being Broadway's biggest turkey, until Hart's uproarious appearance in his underwear. From this point, until they get the play staged in the face of something resembling Armageddon, it's one howl piled on another.

Jaclynne Greene sparkles as the conniving actress and Adriana Varese makes her bit as the angel's girl friend count importantly. Sandy Mellen is less effective as the gal who falls for Bracken. Frank Moran as the collection agent, Ted Stanhope as the money man's rep, Eddie Firestone as the bank messenger and Frank Jaquet as the Senator, are all solid Main Stem types. But the gents who milk the most out of the familiar situations are Bracken, especially in his starving scene; Hart; Blake; Bridge as the harried auditor, and Tannen as the house doctor.

Single set, complete with running water, designed by Charles Bell and Maxine Merlino, could be any one of a flock of Times Square fleabags. Milton Starr's lighting is exemplary. Sturges is billed as "Stager and General Hollerer." "Room Service" is and always has been right up his alley. 'Nuf said.

Food's good, too. *Mike.*

Eileen BARTON

ANCHOR HOCKING'S

BROADWAY OPEN HOUSE

NBC-TV—11 P.M., TUES-THURS-FRI

Direction: M. C. A.

Strawhat Tryouts
(*July 30-Aug. 12*)

"Alice in Wonderland"—Pocono Playhouse, Mountainhome, Pa. (30-4); Clinton (Conn.) Playhouse (6-11) (Reviewed in VARIETY, June 27, '51).

"Ask Me No Questions"—Arena Theatre*, Orleans, Mass. (7-11).

"Cat in a Cage"—Hayloft Theatre, Allentown, Pa (30-4).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Olney (Md.) Theatre (7-12) (Reviewed in VARIETY, July 11, '51).

"Glad Tidings" (Melvyn Douglas, Signe Hasso)—Westport (Conn.) Country Playhouse (30-4); Ogunquit (Me.) Playhouse (6-11) (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Harp for Tomorrow"—Lake Summit Playhouse, Hendersonville, N. C. (31-4).

"Lucky Bag of Nineteen"—Surry (Me.) Playhouse (31-5).

"Island Fling" (Claudette Colbert)—Cape Playhouse, Dennis, Mass. (3-4); Westport (Conn.) Country Playhouse (6-11) (Reviewed in VARIETY, July 25, '51).

"Let's Take Stock"—Arena Theatre*, Great Neck, N. Y. (8-12).

"Man Bites Dog"—Show Shop, Canton, Conn. (31-5).

"Mirror, Mirror" (Kay Francis) — Theatre-by-the-Sea, Matunuck, R. I. (30-4); Ivoryton (Conn.) Playhouse (6-11) (Reviewed in VARIETY, July 18, '51).

"Miss Mabel" (Lillian Gish)—Lakewood Theatre, Skowhegan, Me. (30-4) (Reviewed in VARIETY, June 27, '51).

"Mr. Thing"—Barter Theatre, Abingdon, Va. (30-1).

"My Friend Irma"—Lincoln Park (N. J.) Summer Theatre (7-12).

"One's a Crowd" (Paul Hartman)—Berkshire Playhouse, Stockbridge, Mass. (30-4).

"Some Sweet Day"—Barter Theatre, Abingdon, Va. (6-8).

"This Is My Valley"—Ogunquit (Me.) Playhouse (30-4).

"Told to the Children" (Miriam Hopkins)—Corning (N. Y.) Summer Theatre (6-11).

"Unvirtuous Knight"—Delmar Musical Showcase*, Albany N. Y. (31-5).

"Woman with Red Hair"—Circle Theatre, Chelsea Hotel, Atlantic City (6-11) (Reviewed in VARIETY, May 23, '51).

(* Indicates non-Equity).

Arthur Willi, RKO agent and talent scout, took a swing around eastern strawhats, the Malden Bridge, N. Y. Playhouse being one of his stops. He reported there that early-season business was below the 1950 level.

Strawhat Review

Border Be Damned
Olney, Md., July 25.

Richard Skinner and Evelyn Freyman (by arrangement with John Golden and Eddie Dowling) production of drama in two acts by Paul Vincent Carroll. Stars Dowling. Directed by Harry Ellerbe. Set by Syrjala. At Olney Theatre, July 25, '51.

Udolphus McCluskey.....Pat O'Malley
Stanislaus Brannigan.....John Farrell
Judy.....Peggy Cass
Joe Murnaghan.....Arthur O'Connell
Mike McNamara.....George Mathews
Sergeant Whistler.....Eddie Dowling
Grampsey.....Farrell Pelly
Father Phelim.....P. J. Kelly
Barney Killane.....Kenn Milestone
Peter Kenny.....Thom Carney
John Turley.....Earl McDonald
Rita Ronan.....Mary Welch
Maria.....Elizabeth Kerr
Smugglers: Maxine Dowling, Clarita Watkins, Dale Parkhill, Gage Spencer.

"Border Be Damned" has some scintillating lines, a lot of Irish charm, and Eddie Dowling, but it's plagued by a virtually non-existent plot and dull periods of wordiness. Dowling and producer John Golden plan to take it to Broadway in the fall, and if sufficient work is done in the meantime to accentuate the positive and reduce the negative features, the frothy comedy has a good chance of making out there.

Originally titled "The Chuckeyhead Story," it's a modern-day farce and satire about the smuggling which goes on between Eire and Ulster. The action is laid in the village of Chuckeyhead, near the northern border of Eire. Since Ulster, a part of the United Kingdom, is subjected to the same austerity rations as the remainder of Great Britain, the chief and almost only business of Chuckeyhead is supplying luxuries illegally to short-rationed Ulstermen.

Smuggling is the normal way of life in Chuckeyhead; everyone in town — including the police, customs guards and priest — either take part or approve, with the residents all regarding themselves as "dacent men." Thus, it is a grave calamity when the central Irish government sends in a strict new magistrate to put down smuggling and jail the offenders. The thin thread upon which "Border Be Damned" hangs, is the story of what becomes of the magistrate when he goes to work on all Chuckeyhead—and vice versa.

Magistrate Udolphus McCluskey falls in love with the chief smuggler's girl and jails her boyfriend. He winds up by getting drunk for the first time in his life and renouncing his law-abiding ways and his job. This presumably makes everything okay for Chuckeyhead, the assumption being that Dublin would never attempt to halt smuggling thereafter. That's how thin and wobbly the plot is.

Principal asset is the performance of Dowling as a rum-besotted, jovial, poetic, middleaged sergeant of police, whose principal pay for not interfering with smuggling is an unlimited tab at the village pub. Dowling milks this role to a farethee-well, alternately spouting poetry and mourning the great days of 1920's when, as a member of the IRA, he fought the Black and Tans. If the remainder of the cast could be brought up to his level of polish, "Border Be Damned" would get along fine with even less plot. Unfortunately, they are not, although some nice performances are turned in by two or three members of the cast.

Rita Ronan is most notable among the supporting players. She has the role of Mary Welsh, village schoolmistress and fiancee of the principal smuggler.

Miss Ronan plays a recklessly romantic girl, born too late for the "troubles." She sees in smuggling something wonderfully gallant, and wants her man to go to jail for smuggling so that he may emerge a martyr and hero to the people. George Mathews as Mike McNamara, does a more than adequate job as the big-fisted, loud-mouthed chief smuggler and village strong boy. Pat O'Malley fails to deliver anything to the fat part of the new magistrate, which is a weak link of the play. Most of the other characters are minor. They are local, summer stock fill-ins, who bring little help to the play.

Author Paul Vincent Carroll, better known for such fine serious work as "Shadow and Substance" and "The White Steed," is along with the company this summer. Between him and stagewise Dowling, a great deal can be done for "Border Be Damned" between now and September. *Lowe.*

LEGIT FOR FORT WORTH

Fort Worth, July 31.

Fort Worth will have a legit season this fall, according to Frank Weatherford, city manager for the Interstate Theatre Circuit.

Weatherford says he hopes to book four New York shows into the Majestic, starting in October.

Eve Arden; Other Barn News

Continued from page 50

evening performances. Others who were down from New York were actor Leo Carroll and John Byram of Paramount.

Advance sales for Ann Corio in "Anna Lucasta," which opens tonight (Tues.), promise a good week. Olney's next is "The Fourposter," a new play by Jan de Hartog, with Jessica Tandy and her husband, Hume Cronyn. The opus is headed for New York.

Delmar's Revue Tryout

Albany, July 31.

The Delmar Musical Showcase, for its third production and fifth week, will present a new revue, "Sing For Joy," as a backup to Kurt Weil's "Down in the Valley," opening Wednesday (1). Shelley Lewis, Fred de Mayo, Terry O'Donnell, John Houston, Kala Kirkland and Philip Matthews will appear in the revue.

Leonard Kastle, musical director, will be featured in "Down in the Valley," with Lillian Fields, Steve Harbachick and Matthews.

'Whistle" 7G, Andover

Andover, N. J., July 31.

Boxoffice activity continued strong last week at the Grist Mill Playhouse, here, when Burgess Meredith drew a near-capacity gross of $7,000 in a seven-performance stint of "The Silver Whistle."

Current at this 786-seater is "Brigadoon," which opened to brisk business at boxoffice.

2 More N. Hampshire Barns

Concord, N. H., July 31.

Two more summer theatres have been opened on New Hampshire's strawhat circuit.

The Eastern Slope Theatre in North Conway made its bow July 16 with a presentation of "Petticoat Fever," and the Hutchinson Theatre, in Raymond, staged "Born Yesterday" July 18.

Edward Everett Horton appeared in "Springtime for Henry" at the Lakes Region Playhouse, in Gilford, July 23.

'Desire' OK at Hilltop

Baltimore, July 31.

Don Swann's Hilltop Theatre hit a season's high with "A Streetcar Named Desire" last week. "Dear Ruth" is current, with J. Stuart Warrington directing.

A special musical company under direction of Hugo Weisgall in Sunday afternoon programs is catching on at the b.o., with Menotti's "The Old Maid and the Thief" a quick repeat after four weeks.

'Brig' 15G, North Shore

Chicago, July 31.

North Shore Music Theatre grabbed a fine $15,000 for the first presentation of "Brigadoon" last week.

"Song of Norway" starts today (31), with Harry Stockwell and Anzia Kuzak holding over as leads, and Brenda Lewis also starring. Next week brings "Up In Central Park."

Malden Bridge Preem

Malden Bridge, N. Y., July 31.

The Malden Bridge Playhouse on Aug. 29 will preem "Behind the Badge," second play written by Richard Kirk, former Albany newspaperman and present State Dept. of Commerce employee. The youthful strawhat group presented Kirk's first opus, "A Dollar Down," last season.

"Behind the Badge" is a drama based on Kirk's police reporter work. It has seven characters. Eunice Osborne will direct. Play is scheduled for presentation Aug. 29-Sept. 2 and Sept. 5-9.

'Annie' Sets Hyannis Mark

Hyannis, Mass., July 31.

After setting a new boxoffice record the previous frame with "Student Prince," the Cape Cod Music Circus topped it again last week with a gross of $16,830 on "Annie Get Your Gun." That was $280 better than the former mark for the regular seven-performance stanza. The eight-performance (seven nights) mark of $19,000 is still held by "Show Boat," last season's closing bill. Current week at the tent playhouse offers "Finian's Rainbow."

Another new high was set last week by "Naughty Marietta" at the same management's South Shore Music Circus, currently in its first season at Cohasset, Mass. "Merry Widow" is this week's production at the spot.

Betty Field grossed a moderately profitable $9,100 last week at the Cape Playhouse, Dennis, in a revival of "See Naples and Die," 1929-30 play by her husband, Elmer Rice. This week the spot will bulge the walls with Claudette Colbert in Noel Coward's "Island Fling."

"Petrified Forest," with Richard Carlson and Paul Stewart, grossed a slim $7,100 last week at the Falmouth Playhouse, Coonamessett, Mass., fourth spot of the management's barn circuit. This place, too, is set to clean up this week with Constance Bennett in "Skylark."

Arden $11,500, Princeton

Princeton, July 31.

Eve Arden drew rave reviews and packed houses at the McCarter Theatre here last week as star of "Here Today," the old George Oppenheimer comedy. The spot went clean at three performances and was near-capacity at the other shows. Gross for the week was about $11,500.

Mae West, making her first barn appearance, had a huge advance sale for "Diamond Lil," opening last night (Mon.). Next week's bill is John Garfield in "Golden Boy."

Off-B'way Show

The King's Darling
(HOTEL ASTOR, N. Y.)

A new group calling itself Theatre Original gets off to a bad start with this extremely inept period piece. Since Ivan Becker, the author of "The King's Darling," is also the managing director of the company, it is perhaps pointless to observe that a romantic costume drama is an ill-considered choice for tyro actors, when even seasoned performers often lack the requisite style to display themselves to advantage in this type of play.

"The King's Darling" tells the story of an upstart Scotsman who becomes the lover of a ruthless nobiewoman, as well as the favorite of King James I, and to achieve that eminence is forced to betray a former sweetheart and the girl's father, his erstwhile benefactor. The poor fellow suffers from a bad conscience—in stilted and highflown prose that provokes the audience in this hotel ballroom to frequent and justified laughter — and finally kills himself. The maladroitness of the writing is matched by acting and direction. Actors are further handicapped in projecting an illusion of courtly elegance, by having to wear nondescript stylized costumes against a background of plain housedrapes. *Gale.*

Current Roadshows
(*July 30-Aug. 12*)

"Guys and Dolls" (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (30-11).

"Mister Roberts" (Henry Fonda)—Biltmore, Los Angeles (30-4) (closing).

"Moon Is Blue"—Harris, Chicago (30-11).

"South Pacific" (Richard Eastham)—Shubert, Chicago (30-11).

"Three Wishes for Jamie" (John Raitt, Marion Bell, Cecil Kellaway) (tryout)—Curran, San Francisco (30-11). (Reviewed by VARIETY, July 4, '51).

SUBWAY CIRCUIT

"Black Chiffon" (Mady Christians)—Brighton, Brighton Beach, N. Y. (31-5); Jamaica, Jamaica, L. I. (7-12).

"Gramercy Ghost"—Flatbush, Brooklyn (31-5); Windsor, Bronx (7-12).

"Happy Time"—Windsor, Bronx (31-5); Brighton, Brighton Beach, N. Y. (7-12).

"Lend An Ear" — Jamaica, Jamaica, L. I. (31-5).

"Oklahoma" — Flatbush, Brooklyn (7-12).

NEGRO CIRCUIT

"Detective Story"—Apollo, Harlem, N. Y. (1-6); Bedford, Brooklyn (8-13).

"Rain"—Apollo, Harlem, N. Y. (8-13).

SAMUEL FRENCH

SINCE 1930

Play, Brokers and Authors' Representatives

25 West 45th Street, New York
7623 Sunset Blvd., Hollywood 46, Cal.

A1—French Dry CLEANER has EXCELLENT OPPORTUNITY FOR MAN OR WOMAN with good contacts on wardrobes for shows or otherwise. Write box V-6387, VARIETY, 154 West 46th St., New York.

Literati

Sinclair Lewis' Letters

If Sinclair Lewis' literary executors approve, Harcourt-Brace will publish Harrison Smith's editing of the author's letters (1919-1930) under the tile "From Main Street to Stockholm," referring to the Nobel prize for literature awarded the author of "Main Street" in 1930. Incidentally, Smith, who is president and associate editor of Saturday Review of Literature, was a Harcourt-Brace editor at the time that Lewis' early successes were published.

Delaney, Goodkind to PH

John Delaney, former sales manager at Macmillan, is now assistant s.m. at Prentice-Hall, under chief sales exec Ralph Lull.

Howard Goodkind, editor at Doubleday, shifts Aug. 20 to P-H, as a key editor with the company under Kenneth S. Giniger, editor-in-chief. Goodkind, who handled a Goodman Ace book at Doubleday's, has Ace mulling the writing of a novel built around Goodman & Jane Ace as the central characters.

Other new P-H projects include an advanced or "unusual" parties book by Richard Kollmar and Hubie Boscowitz. Latter, who collaborated on "Party Games" with Maggi McNellis, is also doing a followup.

Holt's '[illegible] Anthologies

By one of those vagaries, Henry Holt & Co.'s two anthologies, "The 30th Anniversary Reader's Digest Reader" and the second "Best Humor Annual," were credited to Doubleday for fall publication. Holt is bringing out "Reader's Digest" in October, and the second annual edition of "Best Humor," edited by Louis Untermeyer and Ralph E. Shikes, is due Sept. 19.

Holt's trade books veepee, Bill Buckley, also wondered why another Holt publication was not grouped under last week's "More Show Biz Books." He is referring to "Show Biz (From Vaude to Video)," the saga of the amusement industry as seen through the eyes, ears and typewriters of *Sime*, founder of VARIETY, and the VARIETY muggs. It's by Abel Green and Joe Laurie, Jr., for Nov. 7 publication.

Hitler's 'Double'

In an interview with Cornelius Vanderbilt, Jr., VARIETY roving European correspondent, Ernest Wilhelm Ott Liepp, onetime astrologer for Adolph Hitler, predicted that an actor will appear in the eastern zone of Germany impersonating Hitler, whom many Nazis believe to be still living. According to Liepp, Hitler's double will be in reality a Stalin stooge.

Liepp also predicts lots of other wild ideas. Vanderbilt is preparing mag piece on interview which will be peddled via George Bye, his agent.

N. Y. Turf Photogs Group

New York Turf Photographers Assn. has been chartered by the Secretary of State in Albany as a non-profit membership corporation, with five newspaper and magazine cameramen as directors. They are, Richard Sarno, Hearst Newspapers; Samuel Falk, N. Y. Times; William C. Greene, N. Y. World-Telegram & Sun; Joseph Lyons, N. Y. Journal-American; and Sam Andre, Street & Smith Publications.

New outfit takes the place of the unincorporated Assn. of New York Turf Photographers Association.

Stasheff-Bretz on TV

Deferred from 1950 for updating, A. A. Wyn is finally bringing out "The Television Program (Its Writing, Direction, and Production)," by Edward Stasheff and Rudy Bretz. Former was assistant program manager of WPIX, New York, and now a freelance TV director and teacher on educational radio and video at Columbia and U. of Michigan.

Bretz, who also teaches TV at Columbia, started as a video cameraman in 1939 and is production manager at WPIX. Book is due in September.

CHATTER

Lester Bernstein, Time mag film critic, upped to associate editor with current issue.

Doug Heyes' first novel, "The Kiss-Off," is the August entry of the Unicorn Mystery Book Club.

Sylvia Gibbons in Hollywood to write an article on Patricia Neal for the new British mag, the Mayfair.

Life mag is bringing out "Life's Picture History of Western Man" to sell for $10. Pre-publication price is $7.95.

Senator Dudley J. LeBlanc, the Hadacol tycoon, being done into a book by Stephen Longstreet for Holt publication.

George Fisher, editor of the last two issues of the Eight-Ball Final, was appointed executive secretary of Greater Los Angeles Press Club.

Thyra Samter Winslow to London, Germany and Spain doing pieces for Today's Women, Modern Screen, Cosmopolitan and Gotham Guide.

New publication, called the Hot Speed News Magazine, is being printed in Daytog, for race car and hot rod enthusiasts. Carl Boyer is editor.

Solomon Lenchitz, whose "Pictorial Oddities from Hebraic Literature" recently came off Exposition presses, is now doing a study of "Hebrew Weapons of Peace."

In an expansion move this week, Simon & Schuster, Inc., and Pocketbooks, Inc., have taken two floors in Rockefeller Center's International Building, part of the space vacated by Sinclair Oil.

"TV Owner's Guide to Operation and Maintenance," by James Benson, a soon-due new Garden City Publications book. Same company publishing "Square Dance!," by Ralph J. McNair.

Field & Stream and Henry Holt & Co., which has the same board of directors, may move into a common new site although continuing their separate and distinct operations and organizations.

Faye Parker, Pitt teevee artist whose "Fun With Faze" show for kiddies has gone off WDTV for the summer, has just sold an article to the national Kiwanis magazine, titled "Television for Youngsters."

Current issue of Seventeen magazine is carrying record number of entertainment features. Edition includes three personality pieces, two picture spreads and 18 columns of film and disk reviews.

Charles B. Lord, assistant advertising director of the Detroit Times, will become advertising director of Indianapolis Newspapers, Inc., after Aug. 1, in charge of all advertising for the Indianapolis News and the Indianapolis Star.

Garden City (Doubleday subsid) bringing out "More Guys and Dolls," a 352-page Damon Runyon omnibus of 34 stories, six never before published in book form, and including "Idyll of Miss Sarah Brown," the story on which the "G&D" legit musical is based.

Miller-Olivier

Continued from page 49

New York with the Shaw-Shakespeare revivals.

Shumlin's Interest

Except for Gilbert Miller, the only Broadway management known to have been interested in a local production of "Venus Observed" is Herman Shumlin, but negotiations for a deal were broken off some time ago. Reports that the Theatre Guild, Leland Hayward and John C. Wilson are considering it are discounted, particularly in view of Olivier's and Miller's ideas of presenting it in partnership.

Miller, currently in London, is due back soon to begin active preparations for the production of "Gigi," the Anita Loos dramatization of a Colette short story, which George Cukor is to direct. Also on Miller's agenda for this season, besides the "Caesar" and "Antony" presentations, is a production of "Traveler Without Luggage," a new adaptation of Jean Anouilh's drama.

Brandt Deal

Continued from page 49

American, St. Louis; Gabe Rubin, of New Nixon, Pittsburgh; Milton Krantz, Hanna, Cleveland; Robert Boda, Hartman, Columbus, O., and Robert Coriss, Auditorium, Rochester. Others who originally planned to participate in the financing - production - booking arrangement included Ernest Rawling, of the Royal Alexandra, Toronto, and His Majesty's, Montreal; Richard Kemper, Erlanger, Buffalo; John Antonello, Music Hall, Kansas City; Frank Cavanaugh, Playhouse, Wilmington; D. C. Peterson, WRNT Theatre, Des Moines; W. A. Keyes, Victory, Dayton; Manny Davis, operating houses in Allentown, Pottsville and Reading, Pa., and David and James Nederlander, of the Shubert, Detroit; Lyceum, Minneapolis, and Town Hall, Toledo.

Play Abroad

Poor Judas

London, July 24.

London Arts Theatre Committee production of a drama in three acts by Enid Bagnold. Stars Ernest Jay, Robert Harris. Directed by Roy Rich. Settings, Fanny Taylor. At Arts Theatre Club, London, July 18, '51. $1 top.

Jules Pandeloupe Calas	Ernst Jay
Edward Mission Walker	Robert Harris
Gabba	Althea Orr
Jenny	Tilsa Page
Benedict Wolf Crispin	Arnold Diamond
Virgil Brown	Noel Dyson
Minnie Pigeon	Maire O'Neill
Captain Smith	Don Harron
Driver	Denis Holmes

"Poor Judas" is one of three plays that is competing for the first prize of the Arts Theatre's Festival of Britain competition. The other two finalists will follow. Altogether, almost 1,000 entries were submitted for the contest, and the fact that "Judas" gets into the first three is a sad reflection on the general standard. Enid Bagnold is an experienced writer and playwright. Her best known success is "National Velvet." But in this play, she appears to lose all sense of theatre, and relies on style and phraseology for effect rather than on dramatic qualities.

Although the play is set during the last war, the great struggle for survival is regarded as incidental to the task of an historian and his poetic collaborator in producing a mammoth work on the treachery of the nations. Brains and mouth piece become separated for four years, but when they are reunited in England, the shock of discovering that this tremendous work was still unfinished, proves too much for the aging historian.

Miss Bagnold overdoes the tormented soul angle in her treatment of the writer who cannot complete his task, and takes the easy way out by leaning toward the bottle. It's an unreal and unnatural characterization, and it says much for Robert Harris that he is able to sustain some interest in the part. Ernest Jay also has an uphill task as the old historian, and, happily, resists the temptation of hamming through the last act. Tilsa Page and Don Harron appear a little self-conscious in providing an immature love interest. Smaller roles are adequately played, and Roy Rich has directed with understanding. *Myro.*

Play Out of Town

Susan

Hollywood, July 25.

Circle Theatre production of comedy in two acts by Steve Fisher and Alex Gottlieb. Directed by Mabel Albertson. Setting by Sidney Rushakoff. At Circle Theatre, Hollywood, July 25, '51; $3.60 top.

Georgette	Fischella Smith
Maude	Mabel Albertson
Virgil	Joe Marston
Joe	Bob Rockwell
Sergeant Hanlon	Herb Vigran
Sergeant Maizel	Frank Kreig
Susan	Beverly Long
Isabella	Alix Talton

Writers who write about scriveners have one advantage over their contemporary playwrights — they know their subject well. But the close proximity can also inveigh against an exposition of theatrics far removed from their own sphere. In this brittle little confection, a team of knowhow'ers in the literary set must have gotten more enjoyment out of writing it, than seeing it performed.

Steve Fisher and Alex Gottlieb, who co-authored, couldn't resist the temptation to twit the picture business and those who write about it. Lances were tilted at Metro, Louella Parsons, Hedda Hopper and even George Jean Nathan. It was all part of the play's concept, but should it reach the stature of a greater destiny than its little theatre presentation, there will have to be considerable rewrite. Localisms and trade banter are not likely to stir up much interest away from Hollywood.

Play concerns an under-ager, who is deserted by her mother and about to be put away by the police as a juvenile delinquent. To deliver her from such a fate, a writer marries her and then leaves the country. Meanwhile, she is placed in a dramatic school and later shows up as the star of the writer's play. It was love all the time, but neither knew it until she blew the show to come back to him. That's the rather shaky premise with all the Cinderella trimmings. To be enjoyed, it must not be taken seriously.

Cast of unknowns, aside from the veteran Mabel Albertson, who also produced and directed, gives it a rollicking runoff. Bob Rockwell and Beverly Long play the leads with the enthusiasm of youngsters and a fair grasp on their assignments. The two vice-squaders, Herb Vigran and Frank Kreig, explode most of the laughs. A comely miss, Alix Talton, makes her small part stand out. *Helm.*

SCULLY'S SCRAPBOOK

By Frank Scully

(While Frank Scully is on his annual vacation these columns are being written for him by Frank Scully—Ed.)

Hollywood, July 31.

What I meant to ask Cyril Cusack was why more and more actors seemed to be giving the finger to barbers these days. Did it stem from the play that John Drew got a bad notice from the Police Gazette and cut the critic dead by saying, "I didn't read your notice, I shave myself?" The thing seems to be spreading among the peasantry and could very easily bring a restraining order as a combination in restraint of trade.

Barbers belong to a fine old union, far older than Equity or the Screen Actors Guild. Between electric razors and these cool characters who walk around with duck tails swished back from their ears, barbers must be slowly starving to death. Men like that get desperate. They might start picketing picture houses and these have enough trouble as it is.

Before I could ask Cusack, who is Ireland's latest export to Hollywood, what was back of this seemingly colossal conspiracy to change all mankind into super-duper shaggy dog story, he had left our mountain retreat and headed for the lowlands. I asked Father Martin Dempsey, pastor of Our Lady of the Snows and a *landsman* of Cusack, but he was at a loss to explain the tonsorial menace.

I singled out Cusack not only because he looks like the sort who would crack under grilling but from the back his head of hair looks like the Mississippi delta. He not only lets his locks grow; he doesn't even harrow them. Besides, I remember he was the driver of the murder car in "Odd Man Out" and was so terrified by his part in that minor scuffle in the war for the liberation of humanity that he tipped the cops off before they so much as hinted they would tear out his fingernails one by one if he didn't.

Those Visiting Firemen

To nail him on this charge, however, took a 90-mile chase. With my connections it was no great feat for me to find out that he lived at 10586 Ohio St., Westwood, Cal., and had a beautiful wife who gave up a most promising career as an actress to become the mother of their three children, none of whom I have a hunch will ever cut their hair. But I didn't figure on running into visiting firemen who would pull me off on all sorts of detours.

One of them was Leo Mishkin, who thinks people read his paper (N. Y. Morning Telegraph) to know what he thinks of pictures, not what's going to happen to Citation or Louis B. Mayer's plans to revive his breeding farm. I asked him if he wanted to join me in this game of hounds and hairs.

"Sure," he said, "after you give me Gene O'Brien's right phone number."

"I don't phone Gene," I said. "I call over to him. He lives across the way."

"Take me over then," he commanded.

"Why should I do any favor for you? You libeled hell out of me a couple of weeks ago. You made it appear that when you were young and 20 that I ordered you to drive a bunch of camels from a studio in Nice down the Promenade des Anglais and didn't have the faintest idea why I was doing it. I knew very well what I was doing. I wanted to get a picture of the camels sniffing the Bar Americain sign of the Hotel Negrasco, figuring America in the throes of Prohibition at the time would eat up such sort of publicity."

Walking a Mile With Camels

"Was I hired as a camel-driver or a flack?" he wanted to know. "Those foul beasts ran all over the place. Some even waded into the sea and I had to go in after them."

"You made that up."

"I didn't make it up. I have the pictures to show for it. I also have the pictures of the camels sniffing the Bar Americain sign but I defy you to show me a clipping from any paper that ever published it. Come on, take me to Gene O'Brien and I'll take you to dinner."

"What do you want to see him for? He's retired. He will give you a drink, show you a beautiful home and talk about anything but the good old days when he was Norma Talmadge's leading man. I first saw him in 'Our American Cousins.' That was the play Lincoln was seeing when he was shot. But Gene wasn't in that company."

"I have very important questions to ask him," he said cryptically.

"Okay," I said, "but after that you take me to dinner at the Players and then drive me to Cusack's."

"Who's Cusack, for heaven's sake?"

That's Telling Him

I had to tell him that Cusack was another Barry Fitzgerald, a guy who likes to play underdog parts, especially if they'll let him look like a shaggy dog. In fact, if Cusack were in a symphony orchestra he'd instinctively look around for a second fiddle even if he could play better than Heifetz.

When Metro flew him from Ireland to Hollywood to play in "Soldiers Three" they measured him and cast him for the cockney character. Grainger, who was tall, was going to play Mulvaney. Well, Grainger's Irish brogue sounded like Sanskrit, so, Pan Berman switched the parts around and made Mulvaney a cockney. That's one more insult the Irish will want squared before they join the United Nations.

Though he was born in Durban, South Africa, Cusack got back to Ireland as soon almost as he could walk. He spent his boyhood in Dalkey. That's where Bernard Shaw was raised. He was acting in "East Lynne" by the time he was six. It didn't take much acting because his mother played the lead and he played her little boy. He had to die in the show but was allowed to come to life if there was enough applause for a second curtain call. Then he was allowed to take a bow from bed.

His mother wanted him to study law and Aubrey Gwynn wanted him to major in history. So he went to the National U. and dreamed of playing Samson and cutting off people's heads who tried to cut his hair. That got him into the Abbey Players along with Sara Allgood of blessed memory, the Fay brothers, F. J. McCormack and the Shields boys. He liked to play all the slightly shady characters and by now ought to have his fill of them. Even so he manages to act everybody else off the stage or screen.

An Orchid From Agate

Jennifer Jones, who had Cusack as her husband in "Gone to Earth," "Gypsy Blood," or whatever it was ultimately called, thought he was a great actor. So did Wendy Hiller, who played opposite him in "The Playboy of the Western World." Jean Simmons praised him to the skies, too, and James Agate said of him. "It is possible that we are about to create a new type of great acting. Indeed, the Irish players have already done so. If Sara Algood, Arthur Sinclair and the newcomer Cyril Cusack are not great players in the modern sense, then the word 'great' is not doing its usual job."

But none of them said anything about his hair. In the end I tracked him down. It was near midnight. He explained in a soft, timid voice that if he cut his hair and a part coming up called for long hair he'd lose the part. But if it called for short hair, the studio hairdressers could cut it.

"Besides," he said, I look like a shorn lamb with a haircut."

"Could that be worse than you look now?" I asked.

He smiled, blushed, turned his head a little to one side and said, ever so softly, "Yes."

Broadway

Irving Berlin commuting to the dentist daily—molar trouble.

Teri Josefovits into the Hotel Mayflower's new Cafe Roland.

Albert Mitchell, radio's "The Answer Man," touring Switzerland and Germany.

ABC prez Bob Kintner now a Fairfield County (Conn.) summer resident, near Westport.

George Rosen, radio-TV editor of VARIETY, back this weekend from a Paris quickie by air.

Charles Goldsmith, Metro foreign department exec, to Europe on three-week vacation with his wife.

Arnold Grant to the Coast over the weekend for month of huddles with partners in law firm of Bautzer, Grant, Youngman & Silbert.

Halsey Raines, Metro publicist, to London this week to join M-G's "Ivanhoe" company, for which he'll do special mag assignments.

RCA veepee Orrin E. Dunlap, Jr. vacationing in hometown, Niagara Falls, with his 90-year-old father, the N. Y. Times' most veteran correspondent.

Sherman Billingsley adding a men's line of Sortilege to his perfume business. One item includes a Stork Club ashtray, filled with shaving soap.

Murray and Betty Gruhn (angel for many years and Teletone & Gotham TV distributor in metropolitan New York) Fire Island-ing at the Jimmy Stroocks.

Irene Sharaff, who designed the costumes for "King and I," to the Coast to do the costumes for Metro's "Huckleberry Finn," to star Danny Kaye and Gene Kelly.

Dick Pitts is resigning from COMPO to join the VARIETY editorial staff. He was film critic and columnist of the Charlotte (N.C.) Observer until about a year ago.

Comedian Henry Morgan, just back from two months in Europe, to Cape Cod for a month before tackling radio-TV chores. CBS' Jerry Horwin another Cape vacationer.

A. H. Blank hosted by execs and directors of United Paramount Theatres at a surprise 72d birthday luncheon at the Hotel Astor Friday (27), following the meeting of UPT stockholders.

Jerry Thorpe, Metro assistant director and son of veteran director Richard Thorpe, returned to the Coast at the weekend. He had been in Rome for the lensing of M-G's "When in Rome."

Warners donated its homeoffice library to the Will Rogers Memorial Hospital, Saranac Lake, N. Y. Collection comprises more than 400 volumes and will be housed in a special room at the hospital.

Arthur Loew, head of Loew's International, and Orton Hicks, Metro's 16m department topper, played in the eastern veterans doubles championships over the weekend, losing out in the final.

Hernando Courtright, head man of the Beverly Hills Hotel, planes to London Aug. 6 to pick up his wife, Rosalind Courtright, currently chirping at the Embassy Club and thence to France and Spain.

With 21, the Stork and Le Pavilion closed weekends, for a fortnight and for the summer respectively, Gene Cavallero has decided to keep his Colony open all summer. Accordingly, he has deferred his trip to Italy until Xmas.

Theatrical attorney Abraham L. Berman's wife, Ann, 35, found dead at their 845 5th Ave., apartment from an overdose of sleeping tablets. She was a former showgirl and reportedly despondent since the death of her mother two years ago.

Richard Kollmar (Dorothy & Dick) into the interior decorating business professionally. Has been doing it avocationally—a la the late Fanny Brice—for friends in their private homes. Actor-producer studied scenic design under Donald Oenslager at Yale Drama School.

Sam Spiegel, indie producer, breezed in from London Friday (27) and returned to the British capital on Monday (30). He engaged in quickie conferences with execs at United Artists, which will distribute his latest, "The African Queen," now nearing completion in London.

Chicago

VARIETY's Mel Marks off on a two-week Canadian vacation.

John Loder opened in "Second Threshold" at Salt Creek Monday (30).

"Moon Is Blue" passed 100th performance mark last week at Harris.

Janet Blair back in Chi company of "South Pacific" after month's layoff.

Richard Carlson inked into Salt Creek silo, Aug. 8 for "Petrified Forest."

Agent Barron Polan in for Jane Morgan opening last week at Empire Room.

John Carradine nabs lead in "Dracula," Aug. 4 at Drury Lane strawhatter.

Cary Grant in town last week enroute to Gotham for "People Will Talk" preem.

Kay Ashton-Stevens, widow of the drama critic, takes off for a month's rest in Mexico.

Ex-band singer Eugenie Baird takes over as understudy for Janet Blair in "South Pacific."

George Chapman, head doorman at Erlanger Theatre for past 30 years, suffered a heart attack last week.

Phil Adler, Herman Levin and Joe Grossman in setting up Sept. 19, opening of "Gentlemen Prefer Blondes" at Palace Theatre.

Minneapolis

By Les Rees

Old log silo offering "Light Up the Sky."

"Candida" skedded at Paul Bunyan strawhatter.

Vic's has Sunny Knight, exotic dancer, underlined.

Pine Beach strawhatter reviving "She Loves Me Not."

Lisa Kirk into Hotel Radisson Flame Room, Aug. 2.

Edyth Bush Little Theatre has "The Nutt Family" on tap.

Charlie Spivak's band into Prom Ballroom for three-nighter.

Merle Edwards, WMIM disk jockey, back from three-week vacation.

New York TV actor Guy Arbury spent week here appearing with Old Log.

WTCN-TV tossed cocktail party for Faye Emerson during her Aquatennial visit.

Ringling Bros. and Barnum & Bailey Circus did capacity business for two days.

Jean & Calvin Cook guest stars with Dorothy Lewis ice show at Hotel Nicollet Minnesota Terrace.

Vienna

By Emil W. Maass

Rudolf Bing taking rest cure in Bad Ischl.

Waldemar Bloch's opera "Stella" flopped in Gratz, Styria.

Carinthia Film Co. founded by writer Josef J. Perkonig in Klagenfurt.

Author Ferdinand Bruckner received Golden Ring of city of Vienna.

Theatre managers decided to discontinue matinees because of bad business.

U. S. Air Force band gave concerts in Vienna and various provincial towns.

South American singer Margarita Kenney guesting in "Magic Flute" at Salzburg.

Atlantic City

By Joe W. Walker

Jackie Miles and Fran Warren into 500 Club.

Bath & Turf operating without entertainment this year.

Irving Fields into Submarine Room of Hotel Traymore.

Pearl Bailey, with Jackie Whalen, heads new show at Yacht Club.

Gay 90s show with Ben Bishop as emcee has shifted from Hotel Chelsea to Senator.

Vaughn Monroe into Steel Pier ballroom, with Mack Triplets plus Roxyettes in vaude house.

Summer wrestling new attraction Saturday nights at Convention Hall, where "Ice Capades" finished first week Friday (27).

Miami Beach

By Lary Solloway

Jack Lacy, WINS, N. Y., deejay, and wife at the Nautilus for vacash.

Dorothy Hirsch, of VARIETY ad department, taking in the sun at Sherry Frontenac.

Agent Lou Price, Al Bernie's dad, resting here and looking to settle permanently.

Lenny Kent being paged for Sans Souci Hotel to follow current Dorothy Claire.

Vagabonds closing their club Aug. 11. Will reopen October in time for American Legion convention.

Alan Gale built a kitchen adjunct to his Celebrity Club and will reopen this week with himself and Freddie Stewart featured.

Roosevelt Playhouse, which did okay with "Streetcar Named Desire," suffering from b. o. blues with "Death Of A Salesman," despite rave notices.

Peggy Ann Garner, vacashing here with husband Richard Hayes at the Caribbean, will stay on while he fills engagement beginning tonight (Wed.) at Nautilus Hotel.

London

Emlyn Williams and Guy Rolfe added to cast of Metro's British production of "Ivanhoe."

Ben Lyon to produce this year's stageshow for Royal Command Film Performance, Nov. 5.

Yale Bros. to South Africa, Nov. 15 to star in pantomime, "Aladdin," with 10-week guarantee.

Royal preem of Herbert Wilcox's "Lady With the Lamp," Sept. 22 switched from the Plaza to the Warner.

Siegi Sessler who operates the exclusive Siegi's Club, tossing a farewell party to Julie Wilson, Aug. 12.

Robert Douglas narrowly escaped being hit in the eye by an arrow while filming in "Robin Hood" at Denham.

Alex Guinness pacted for leading role in Ronald Neame's production of "The Card," based on Arnold Bennett's comedy.

Lillian Jarvis has left the cast of "Carousel" for a two-month vacation in Toronto, but returns to the Drury Lane in September.

Tommy Trinder goes to Canada when he completes his Prince of Wales date as star of "Fancy Free." He was guest of honor at last week's Variety Club Luncheon.

Merle Oberon here to star in "24 Hours in a Woman's Life," which will be lensed partly on the French Riviera and at Elstree studios. Victor Saville is directing.

Big show biz contingent that came in on the Ile de France included Harold Lloyd, Paulette Goddard, Gloria Drew, Franz Waxman, Hayes Goetz, Robert T. Kane, Anita Loos and Al Capp.

Hazel Scott opens at the London Palladium, Sept. 19 for two weeks after which she plays two weeks at the Colony and Astor clubs. Moss Empire dates follow, starting at Empire in Glasgow.

Bobby Breen, after 15 months here, returns to America on the Ile de France, Sept. 7. Meanwhile he has fixed recording contract with Nixa Recording Co., subsidiary of Mercury Records, for one year.

Arthur Blake, originally at Metro's Empire in Nat Karson's revue for three weeks, has been held over for another three weeks. Karson is ready to hold him longer but Blake has contract to play a Hollywood nitery in September. This equals record at this house held by Canfied Smith.

San Francisco

By Ted Friend

Al Williams, Papagayo boniface, in hospital with pneumonia.

KCBS to bow its new 50,000-watter Aug. 9 with widespread hoopla.

KPIX to telecast signing of Japanese peace treaty scheduled for Sept. 4 to 7.

Geo. V. Denny, Jr., moderator of "Town Meeting of the Air," in for local origination of program.

Walter Rivers, formerly of Castle Films, Inc., opened own film agency and industrial production.

Muriel Landers and Bill Sweeney to originate midnight gabfest from Sir Francis Drake Hotel via KYA.

Arthur Fiedler conducting S. F. Symphony orch in "Pops" midsummer music festival at Civic Auditorium.

Carmen Miranda into Mark Hopkins Aug. 7 for two weeks. Evelyn Knight at Venetian Room of Fairmont Hotel.

KGO and KGO-TV (ABC) has bought Eagles Building in downtown Frisco as site for its local and TV facilities.

Press and Union League Club shared sponsorship of "Celebrity Parade for Cerebral Palsy" with KGO and KGO-TV, with more than 100 entertainers participating on all-night last Friday (27).

Paris

By Maxime de Beix
(33 Blvd. *Montparnasse*)

Serge Reggiani back from England after finishing "The Secret People."

Jean Paul Sartre and his wife Simone de Beauvoir off on trip to Iceland.

Ted Pahlen to Rome for confabs with Leonide Moguy on their next production.

Champs Elysees Theatre opening "Louisiana Story" in hommage to Robert Flaherty.

Joseph Mankiewicz here after finishing exteriors in Turkey on film "Five Fingers."

German film producer Paul Gordon visiting with friends before going back to Wiesbaden.

RKO giving $3,000 in prizes to exhibs in France who did best exploitation on "Cinderella."

Germaine Gossler and Henry Rogers Benjamin screening their production, "Green Gloves," prior to leaving.

There are 20 films on the floor here now, with four ready to go, three in the cutting rooms and 41 in preparation.

Before sailing for U. S. from London, Sarah Churchill came here to spend one day with the Jock Lawrences.

"Letter To Three Wives" getting Algerian film crix award for the best foreign film shown in North Africa in 1950-51.

Henri Lavorel to do the new Jean Delannoy film, "Martin Luther," in two versions. Pierre Fresnay will play Luther.

Franco-American coproduction film, "Monsieur Fabre," being preemed at Aix-Les Bains during the Festival of France.

Venice Film Festival asking for Robert Bresson film, "Diary of a Country Priest," which Bresson refused to enter in recent Cannes Fest.

The Rudy Mates sailing with their sick child and making straight for Hollywood where he is to do "Mother" with Barbara Stanwyck for Columbia.

Al Daff, Universal sales chief, is here for confabs with the Universal European reps of France, England, Italy, Germany, Spain, Switzerland, Belgium, Holland, Denmark, Sweden and North Africa.

Australia

By Eric Gorrick

20th-Fox distributing the Lippert pix in Aussie.

Big click in many keys is Hallmark's sexy "She Shoulda Said No."

Williamson signatured "Seagulls Over Sorrento" for Aussie playdates.

Clyde Waterman, head of the Waterman circuit, recovering from heart attack.

"Born Yesterday" (Col) is a smash hit at State, Sydney, for Greater Union.

"Born Yesterday" (Col) doing strong biz at State, Sydney, for Greater Union.

New Tivoli revue "Chez Paree" is a click in Melbourne. Jon Pertwee heads cast.

Edward Ashley may come here for "The Moon Is Blue" under the Williamson banner.

Al Daff, Universal's sales chief, will be given an industry luncheon Aug. 10 at Trocadero, Sydney.

Evelyn Laye and Frank Lawton will do "Bell, Book and Candle" at Comedy, Melbourne, for Williamson.

Father Sydney MacEwan is giving a series of concerts for the Australian Broadcasting Commission.

John Casson planes in soon from London to take over the post of resident legit producer for Williamson.

Copenhagen

By Victor Skaarup

Trombonist Peter Rasmussen heading band at Ambassadeur next winter.

The Merry Macs, stars of Dagmar-revyen, recorded some Danish songs for export.

Two film companies here making comedies about family troubles with four children.

Fredric March, Florence Eldridge, Walt Disney and Danish-born Osa Massen among summer visitors.

The Armstrong-Fitzgerald disk, "Can Anyone Explain" most sold American record for years in Denmark.

The Four Riaz, French-Danish aerial acrobats, were injured in a bad fall at Circus Schumann. All four hospitalized.

Newest Hollywood product playing here include "Lights Out" (U) at Palads, "Love Happy" (UA) at Carlton and "Operation Pacific" (WB) at Saga.

Mogens Wieth scoring personal hit in French comedy, "Bubu" at Frederiksberg Theatre before going back to London to work for Powell & Pressburger.

The yearly Hamlet-performance at Elsinore's Kronborg Castle in a foreign language was a big flop this year, both artistically and from the biz viewpoint. The troupe was Swedish. Next year's Hamlet will probably again be American or British.

Reno

By Mark Curtis

Three Suns at Top of the Mapes.

Ritz Bros. at Tahoe's Cal-Neva.

Dixie Crosby on short vacash at the Lake.

Sally Rand at the Cal-Vada on Lake Tahoe, with Nat King Cole skedded next.

Continentals clicking at Golden despite recurring muscle spasm for singer Robert Carson.

Dorothy Shay finally gets to the Riverside after several cancellations in past, like last November's flood.

Noonan & Marshall had good tour at Golden, and now playing Sahati's Stateline at Tahoe. Peggy Mann singing in show.

Hollywood

Jane Froman in from N. Y.

Tay Garnett to Colorado Springs.

Vincente Minnelli planed in from N. Y.

Sol Lesser in town after month in Hawaii.

Luis Van Rooten planed to Mexico City.

Dan Duryea in town after two weeks in N. Y.

Milton Golden recovering from appendectomy.

Fran Shore filed suit to divorce Frank Westmore.

Bob Cummings and Paul Hesse planed to Hawaii.

Gloria Swanson in from N. Y. to resume film work.

Dennis Day left for Honolulu on three-week vacation.

George Murphy back after a speaking tour up north.

Roy Pace shifted from Warners' legal staff to Monogram's.

J. Edgar Hoover in La Jolla for checkup at Scripps Hospital.

Joseph L. Mankiewicz and Otto Lang returned from Turkey.

William Ching to San Francisco for Cerebral Palsy Assn. Benefit.

Kirby Grant emceeing four-day California Cantaloupe Roundup.

Mary Ellen Kay checked in at Republic after a stage tour in Ohio.

Rouben Mamoulian spending vacation driving through southern states.

Johnny Weissmuller made film short for National Kids' Day Foundation.

Jack Carson readying series of shows for U. S. Army bases in Germany.

Sylvia Sidney divorced Carlton Alsop; ditto Joan Greer and Freddie Slack.

William H. Wright returned to Metro lot after N. Y. conferences with Russell Nype.

Gene Evans suffered burned hand in shell explosion on "Fixed Bayonets" set at 20th-Fox.

David L. Johnson returned to his casting desk on Goldwyn lot after nine weeks in the hospital.

Norman Siegel appointed member of general committee for this year's Royal Film Performance in London.

Eileen Crowe, Jack MacGowran, Charles Fitzsimmons and James Lilburn, Abbey players, arrived from Ireland.

Riviera

By Edward Quinn

Jean Boyer and cast to Paris to conclude his latest film.

Rene Legrand clicking as m. c. at Maxime, Juan-les-Pins.

Yves Montand and Simone Signoret vacationing at St. Paul.

Visit of a large American fleet brought big biz to restaurant, cafes and entertainment places on Cote d'Azur.

Dany Dauberson at Casino, Juan-les-Pins. Future bookings there include Carmen Amaya, Edith Piaf and Georges Ulmer.

Sporting Club Monte Carlo which opened summer season with a gala opening, has Henri Rossotti and Hubert Rostaing bands.

Mariemma, Spanish dancer, and her company, gave a gala performance at Palm Beach, Cannes, before leaving for South America.

Cleveland

By Glenn C. Pullen

Roxy, town's sole burlesque stand, shuttered for remodeling.

Leo Reisman's orch moved into Hollenden Vogue Room for month.

Couple of TV stations dickering for Esquire, closed downtown film house.

George Gothberg opened subsid of his local Radio Teevee Workshop in Akron.

Marvin Kline producing "Desert Song" as Cain Park strawhatter's final tuneshow Aug. 6-18.

William Van Sleet and Paul Marlin staging "Murder Without Crime" at their Chagrin Falls strawhatter.

Marty Caine's Marcane, now playing one-night local bands, starting fulltime sked with touring names Sept. 8.

Syndicate reported bidding for Ed Pentecost's Southern Tavern, closed after 26 years' operation, with idea of converting into nitery.

Frankie Yankovic's local polkateers, and Art Tatum, former Clevelander, guest-starred in Faye Emerson's Cleveland-dedicated TV show.

Regis M. Duddy, nitery owner, fighting divorce action filed by his wife, Coletta Duddy, daughter of Tommy McGinty, co-owner of several swank gambling casinos in Kentucky and Nevada. Seeking custody of their child and at least $100 weekly while suit is pending, Mrs. Duddy got injunction stopping him from selling his Wayside Club and other assets said to amount to $500,000.

OBITUARIES

JACK (Jojo) LEE

Jack (Jojo) Lee, 65, veteran songplugger and vaude actor, died in Washington, D. C., July 25. Details in Music Dept.

EDWARD DARLING

Edward Darling, 60, former chief booking manager for the B. F. Keith Circuit and Vaudeville Exchange, died of a heart attack July 29 in New York. Considered the most important and influential booking figure of his day, Darling bought acts for the Palace Theatre, N. Y., and other top vaude houses. He retired in 1930.

Darling was noted for bringing European acts to this country. He made annual tours of England and the Continent searching for new talent. He introduced the first all-English show at the Palace in the middle 20s. Among the stars booked by Darling were Eva Tanguay, Houdini, Nora Bayes, Olga Petrova, Sophie Tucker, Belle Baker, Elsie Janis, Vesta Tilley, Albert Chevalier, Alice & Marie Lloyd, Laddie Cliff and Owen McGivney.

Darling went to work for E. F. Albee in 1905 and soon became Albee's confidential secretary. As Albee's duties increased, Darling took over complete charge of the bookings. He also held interests in some of the Keith theatres before his retirement.

JAMES B. CLARK

James Bly Clark, 80, one of the pioneers in the motion picture business, died July 24 in Pittsburgh after a long illness. He started in the industry more than 40 years ago with Richard A. Rowland, at that time in the distribution end. They organized the Rowland & Clark circuit of 32 theatres in Pittsburgh and western Pennsylvania. In 1928, the chain was sold to the Stanley Co. of America, later Warner Bros., with Rowland moving to the Coast to go into production and Clark retaining the State in downtown Pittsburgh and the Capitol in Braddock, Pa., later acquiring the Times, also in Braddock. He was still operating these houses at the time of his death.

Clark organized Alco Film Co., which later became a Metro affiliate, and was one of the primary organizers of Associated First National Pictures, later known as First National and then WB-FN. Property which he accumulated in the Golden Triangle was used to build the Stanley Theatre and the Clark Bldg., next door, where Warners' circuit offices are housed and which bears his name. He leaves his wife and two daughters.

EMIL BOREO

Emil Boreo, 66, comedian, died July 27 in New York. Boreo headlined in vaude, stage, niteries and films before his retirement in 1948. Among his pic assignments were "Carnegie Hall" and "The Lady Vanishes."

Boreo made his U. S. debut in 1922, scoring in "The Parade of the Wooden Soldiers" number in "Chauve Souris." He was also emcee for S. L. Rothafel (Roxy) when the latter opened Radio City Music Hall, N. Y., and had the same post with Clifford Fischer when that producer opened the French Casino, N. Y., and the Folies Bergere, San Francisco. In 1939 he appeared in legit in Ernest Hemingway's "The Fifth Column."

Boreo also played numerous nitery and vaude engagements around the country.

WASSILY DE BASIL

Col. Wassily de Basil, director of the Original Ballet Russe, died in Paris July 27. Colonel de Basil organized the Ballet Russe de Monte Carlo in 1932 and produced such works as "Le Coq d'Or," "La Symphonie Fantastique" and "Paganini."

The company underwent changes of name during succeeding years and on one of its last visits to the U. S. in 1946 it was known as the Original Ballet Russe.

EARL R. SINCLAIR

Earl Bruce Sinclair, 64, former vaude and circus acrobat, died July 26 in Los Angeles. His career began at age 13 in 1900 as a member of the original Six Belfords. Later he organized Catherine Sinclair & Co., an acro troupe named for his wife, and toured for years on Keith-Orpheum circuit and with Ringling Bros. circus.

Sinclair retired from active work in 1940.

WILLIAM J. D. MULDERRY

William J. D. Mulderry, film exchange owner, died in Albany, N. Y., July 25. He was a son of the late contractor Patrick W. Mulderry, who with William W. Farley developed Albany's Film Row. Deceased and his brother, Francis J. Mulderry, handled the estate's realty interests in recent years.

Surviving are his wife, son, three daughters, mother and brother.

GIUSEPPE AGOSTINI

Giuseppe Agostini, 90, former operatic tenor, died July 26 in Abington, Pa. Agostini toured with the San Carlo Opera Co. for several seasons and at one time substituted for Enrico Caruso at the Metropolitan Opera, N. Y. He became head of operatic music at Temple Univ., Philadelphia, in 1928, holding the post for 10 years.

His wife survives.

EDWARD J. MAGUIRE

Edward J. Maguire, 69, former theatre organist for 18 years with the old Stanley Company of America, died July 26 in Philadelphia after a long illness. After leaving the music field he was sales manager of the Thomas J. Skelly Co. until his death.

Survived by wife and two sons.

ALLAN S. MAILER

Allan S. Mailer, 55, Scot cinema manager, died in Falkirk, Scotland, July 12. He directed films at Aberdeen, Perth and Glasgow, and ran a circuit in Argyllshire. During World War II he managed a touring company for Britain's ENSA.

FRED W. WARREN

Fred W. Warren, 87, who claimed the title of oldest trombone player in the U. S., died July 27 in Youngstown, O. He played the trombone for 71 years, appearing with Sousa, the Pittsburgh Band, and the Punxsutawney, Pa., Band.

Three sons and two daughters survive.

LLEWELLYN S. POWERS

Llewellyn S. Powers, 91, dean of New England fiddlers, died in Nashua, N. H., July 21. He had appeared at hundreds of gatherings, including folk festivals.

Powers won the New England "oldtime fiddlers' championship" several times.

JAMES J. CARNEY

James J. Carney, 65, who toured in vaude as a member of the song and dance act of Carney & Farley, died July 27 in Lawrence, Mass. In retirement since the early 1930s, he had been in poor health.

Carney's vaude partner was his wife, Julia, who survives.

GEORGE DUPREE

George Dupree, 74, actor, booker and theatrical producer, died in New York July 29 after a short illness. Early in his career he trouped as a German comedian.

A sister, Jeannette, veteran actress, survives.

DAVID GLAZERMAN,

David Glazerman, 35, manager of the Booker Theatre, Philadelphia, died in that city July 26. He had been associated with the house for the past 15 years.

Survived by wife, son and daughter.

ALBERT J. FISCHER

Albert J. Fischer, 49, operator of the Keswick, Glenside, and the Narberth, Narberth, suburban Philadelphia film houses, died July 27 in Philadelphia.

Survived by this wife.

PHILLIP P. GOODWILL

Phillip Paddock Goodwill, 60, manager of the Robey and Wood Theatres, Spencer, W. Va., died July 15 in that city from a heart attack.

He leaves his mother and two brothers.

PERCY R. EASTBURN

Percy Rhen Eastburn, 46, former comic who worked with the late Joe Penner and others, died in Mobile July 26 after long illness.

Survived by wife, mother, a sister and two brothers.

MRS. ROSE WALKER DOWSEY

Mrs. Rose Walker Dowsey, 44, former film actress, died in Manhasset, L. I., July 29 of injuries suffered 10 days ago in a two-story fall.

Her husband survives.

ARTHUR R. RYAN

Arthur R. Ryan, 79, former stage and film publicist, died in Brooklyn July 23.

Surviving are his wife, four daughters, two sons and 14 grandchildren.

ENRIQUE W. CURTIS

Enrique W. Curtis, 51, dean of Mexican radio announcers, serving XEB, Mexico City for 26 years, died in that city July 21 after a short illness.

Wife, son and daughter survive.

Daughter, 19, of Col. Joseph F. Goetz, former exec for RKO Theatres in Ohio and Chicago and who managed the Mid-States' Capitol and Shubert in Cincinnati until several months ago, when he became commanding officer of the Armed Forces Professional Entertainment Branch, died July 25 in Dayton, O. She was stricken with polio a week previously. She was married Feb. 3.

Ralph Whitney Carey, 70, N. Y. theatre correspondent for The Hartford Courant and ad director for Kenneth Ives & Co., real estate firm, died July 24 in New York.

Charles R. Wygan 2d owner-operator of the Heights Theatre, Houston, which he had opened 26 years ago, died in that city recently, after a heart attack.

Christian H. Otto, 66, manager of United Film Carriers' Assn., died in Chicago, July 24. Wife, two daughters and two sons survive.

Atwood Taeger, 77, purchasing agent at RKO for 23 years, died July 25 in Hollywood after a heart attack. He retired two years ago.

Albert H. Ralph, 58, assistant manager of the Gramercy Theatre, N. Y., died July 28 in Meriden, Conn.

David Fadim, 66, owner of the Savoy Theatre, Chicago, died in Chicago July 25. Wife and two daughters survive.

Charles Block, 30, WSMB and WDSU-TV, New Orleans, announcer, died in Biloxi, Miss., July 28 of a heart attack.

Father, 96, of William Gray, Pittsburgh district theatre owner, died July 11 in Monongahela City, Pa.

Father, 83, of the late war correspondent Ernie Pyle, died in Clinton, Ind., July 25.

Mrs. Elizabeth W. Haskell, 73, former singer and actress, died in Dallas, July 26.

Father, 87, of David Silverman, WJR, Detroit, music librarian, died July 17 in Detroit.

Father, 77, of Sol Leon, a booker at William Morris Agency, died in New York July 22.

Mother, 78, of Ralph Berger, exowner of the Latin Quarter, Chicago, died in Chicago July 24.

Harry Hoffman, 39, sports show exposition promoter, died July 29 in New York.

Mother of Sibyl Bowan, comedienne, died in Los Angeles, July 27.

Pedro Segarra, 64, stage and radio actor, died in Havana July 26.

Law Firm's Dealings

Continued from page 3

tional Screen, theatres, indie film producers, etc.

Justice Department's apparent chief concern is the Benjamin and Krim tieups with Eagle Lion, and now UA, plus Benjamin's continuing spot on the U board. Department claims if more than one outfit has common directors, officers or agents a restraint is placed on competition.

It's in line with this that the Government contends UA should be forced to part with the ELC properties it acquired last April.

Reason for the Department's entire action is obscure, according to an assortment of observers. How UA's sale of its ELC pix would widen competition is said to be not clear since the product has been fairly substantially played out. If another outfit were to take it over, the only apparent outlet would be television, it's felt. This hardly could open competition in standard pic distribution.

Also regarded as curious in the trade is the attack on UA's acquisition of ELC in the first place. There emerged from the deal one healthy distributor for indie pix. Prior to the deal, which bolstered UA, both UA and ELC appeared headed for the rocks.

60-Day Grace

Also appearing strange is the Government's request that UA be given a period of 60 days in which to drop the ELC assets and at a "reasonable offer." There was no answer to the question of what happens if no "reasonable offer" is received in that amount of time. However, on the Government side it was indicated in the event of no such offer an alternative course could be taken by the plaintiff.

Further questioned is why the Government would want UA to turn back its profits on the ELC pix in distribution to date to ELC's original owners, Pathe. Government hasn't announced this objective in the open, but it has been indicated. UA, in its original industry antitrust decree, was not specifically enjoined from acquiring the assets of another outfit.

In the absence of such a restraint, it's felt in some quarters that the distrib had full right to take the ELC pix. Government's position, inasmuch as it has been stated so far, is that the Benjamin and Krim associations with the ELC predecessor (Eagle Lion) and UA represented "conditions detrimental to and inconsistent with free and open competition."

MARRIAGES

Jane Tritt to Frank Edward Fallon, July 27, San Antonio. Groom formerly an announcer on KITE there, was recently called into the Army.

Annette Marantz to Al Schenkeln, New York, July 14. Bride is with entertainment bureau of WOR, N. Y.; he's in William Morris Agency club-date department.

John F. Cook to Margaret McNarey, Glasgow, July 19. He's a film exhibitor in south Scotland.

Sybil Trent to Andrew Nieporent, N. Y., July 29. Bride is radio actress; he's attorney with N. Y. State Liquor Authority.

Helen Lazich to Martin Rackin, Beverly Hills, July 28. Bride is former RKO secretary; groom is screenwriter.

Jean Marion Genebach to Martin Gal, Austin, Tex., recently. Bride is dancer; he is scenic designer.

Betty Faulkner to Ted Oczypok, New York, July 15. Groom's an engineer at WJAS, Pittsburgh.

Dolores Nowak to James Musiol, Pittsburgh, July 12. Bride's with 20th exchange in Pitt.

Penny Parker to Kenneth Tobey, Quartzite, Ariz., recently. She's a singer; he's a screen actor.

Mary Haney to Joe Beckham, Cleburne, Tex., recently. Both are with Columbia film exchange in Dallas; he is also a theatre owner.

Barbara Lawrence to John Murphy, Hollywood, July 29. Bride is a film actress.

BIRTHS

Mr. and Mrs. Robert Surtees, son, Hollywood, July 23. Father is Metro cameraman.

Mr. and Mrs. Donald Benkhart, son, New York, July 21. Father is account exec with Campall-Ewald ad agency.

Mr. and Mrs. Leo Carlin, son, Pittsburgh, July 12. Father's Nixon Theatre and Civic Light Opera Assn. treasurer.

Mr. and Mrs. James DiMauro, daughter, Pittsburgh, July 8. Father's a theatre owner in Vintondale, Pa.

Mr. and Mrs. William Thieman, son, Pittsburgh, July 22. Father's head of traffic department at WCAE in Pitt.

Mr. and Mrs. David Langworthy, daughter, Philadelphia, July 20. Mother's former nitery dancer Norma Shea.

Mr. and Mrs. Alan Livingston, daughter, Hollywood, July 25. Father is Capitol Records veepee.

Mr. and Mrs. Joseph Friedman, daughter, Brooklyn, July 24. Father is in Warner Bros. home-office publicity department.

Mr. and Mrs. Guy Biondi, daughter, Brooklyn, July 26. Mother is radio-TV actress Andree Wallace; father is Universal-International pressagent.

Mr. and Mrs. Broderick Crawford, son, Hollywood, July 26. Mother is former actress Kay Griffith; father is screen player.

Mr. and Mrs. Leif Erickson, daughter, Hollywood, July 27. Father is stage and screen actor.

Mr. and Mrs. Harry Arouh, daughter, Houston, recently. Father is newcaster for KPRC there.

Mr. and Mrs. Barrett Pierce, son, Corpus Christi, Tex., recently. Father is a disk jockey at KWBU there.

Mr. and Mrs. Bob Caumont, daughter, July 27, New York. Father is CBS engineer.

Night Club Reviews

Continued from page 47

Nautilus Hotel, Miami

and appearance is stylish. Works out a solid series of versions of pops and standards, plussed by a couple of special-material numbers for ringsider rousers. In her originals she shows a weakness; they're not the type tailored for her. She works it all out, however, and will be one of the better cafe thrushes once routining is polished.

Big click (he hasn't worked here in years) is Larry K. Nixon. Guy works in assured and fast fashion to deliver an almost all-new set of routines. His sequence on a first-time plane passenger is most solid yockmaker. With it he sets off a Jolson-Cantoresque type of song styling that starts to build. Keeps working to sock bowoff.

Stella & Jose Reyes work only second shows now, and display usual aptness on the Latino terps. *Lary.*

Hotel Radisson, Mpls.

(FLAME ROOM)

Minneapolis, July 28.

Toni Arden, Bob Bass Orch (8); *no cover or minimum.*

In her first Minneapolis appearance, attractive Toni Arden is making a favorable impression, providing this smart room's patrons with a more than bill-filling vocal interlude. Her engagements marks the resumption of bistro's floorshows.

Miss Arden does a bangup job and proves good choice as initial attraction for the spot's personality presentations. A throaty-voiced warbler, she sings with an intensity and fervor that's in contrast with her diminutive stature and slightness. Her interpretations are effectively distinctive and frequent changes of pace spell clever routining. She exhibits acting as well as vocal talent.

At well-attended supper show caught, Miss Arden's opener was "With a Song in My Heart," swung over to lively "When You're Smiling," and followed with "Come Back to Sorrento" (partly in Italian), done with commendable restraint; "September Song" and "They Can't Take That Away," all very listenable. A highlight was "Too Young," which she has recorded with considerable success. The Bob Bass orch, picked up locally, played for her and customer dancing neatly. *Rees.*

Fairbanks Oldies

Continued from page 1

ture films starring his father (the elder Fairbanks died on Dec. 12, 1939) could be shown on TV. He figures there are about 16 of the early productions still in the vaults. Fairbanks, Sr., made 33 pix in his career but many of these were not the property of the estate.

Back From England

Fairbanks is back in N. Y. after three months in England where, in association with a British group headed by Daniel M. Angell, he produced "Another Man's Poison," Bette Davis-Gary Merrill starrer. He also made "Mister Drake's Duck," with himself and Yolande Donlan topping the cast. United Artists will release the two pix.

Fairbanks chose England for production largely for economic reasons. Under the tie-in with Angell, who serves as exec producer, Fairbanks arranges for the American dollar financing, plus stars and director (Irving Rapper directed "Poison"). Angell puts up the production money in British pounds. Western Hemisphere rights go to Fairbanks; Eastern to Angell.

He is mulling several other ideas. Actively considered is production on the Continent specifically designed for U. S. telecasting. He said he and his pard, Cmdr. H. A. MacDonald, have conversations going on with three separate outfits looking to consummation of a deal.

However, this doesn't mean he plans to desert the theatrical pix. It's an expansion of his activities, rather than a switch from pix, Fairbanks stated. He added he'll probably put together another package deal, similar to "Poison" in the fall.

Incidentally, Fairbanks continues to rate as an outstanding promoter of good will for Hollywood, both domestically and internationally.

He is chairman of American Relief for Korea, veepee of the United Nations Assn., board member of the English Speaking Union, an active reservist in the U. S. Navy and from time to time handles special assignments for the U. S. State Department.

Broadway

Irving Berlin commuting to the dentist daily—molar trouble.

Teri Josefovits into the Hotel Mayflower's new Cafe Roland.

Albert Mitchell, radio's "The Answer Man," touring Switzerland and Germany.

ABC prez Bob Kintner now a Fairfield County (Conn.) summer resident, near Westport.

George Rosen, radio-TV editor of VARIETY, back this weekend from a Paris quickie by air.

Charles Goldsmith, Metro foreign department exec, to Europe on three-week vacation with his wife.

Arnold Grant to the Coast over the weekend for month of huddles with partners in law firm of Bautzer, Grant, Youngman & Silbert.

Halsey Raines, Metro publicist, to London this week to join M-G's "Ivanhoe" company, for which he'll do special mag assignments.

RCA veepee Orrin E. Dunlap, Jr. vacationing in hometown, Niagara Falls, with his 90-year-old father, the N. Y. Times' most veteran correspondent.

Sherman Billingsley adding a men's line of Sortilege to his perfume business. One item includes a Stork Club ashtray, filled with shaving soap.

Murray and Betty Gruhn (angel for many years and Teletone & Gotham TV distributor in metropolitan New York) Fire Island-ing at the Jimmy Stroocks.

Irene Sharaff, who designed the costumes for "King and I," to the Coast to do the costumes for Metro's "Huckleberry Finn," to star Danny Kaye and Gene Kelly.

Dick Pitts is resigning from COMPO to join the VARIETY editorial staff. He was film critic and columnist of the Charlotte (N.C.) Observer until about a year ago.

Comedian Henry Morgan, just back from two months in Europe, to Cape Cod for a month before tackling radio-TV chores; CBS' Jerry Horwin another Cape vacationer.

A. H. Blank hosted by execs and directors of United Paramount Theatres at a surprise 72d birthday luncheon at the Hotel Astor Friday (27), following the meeting of UPT stockholders.

Jerry Thorpe, Metro assistant director and son of veteran director Richard Thorpe, returned to the Coast at the weekend. He had been in Rome for the lensing of M-G's "When in Rome."

Warners donated its homeoffice library to the Will Rogers Memorial Hospital, Saranac Lake, N. Y. Collection comprises more than 400 volumes and will be housed in a special room at the hospital.

Arthur Loew, head of Loew's International, and Orton Hicks, Metro's 16m department topper, played in the eastern veterans doubles championships over the weekend, losing out in the final.

Hernando Courtright, head man of the Beverly Hills Hotel, plances to London Aug. 6 to pick up his wife, Rosalind Courtright, currently chirping at the Embassy Club and thence to France and Spain.

With 21, the Stork and Le Pavillon closed weekends, for a fortnight and for the summer respectively, Gene Cavallero has decided to keep his Colony open all summer. Accordingly, he has deferred his trip to Italy until Xmas.

Theatrical attorney Abraham L. Berman's wife, Ann, 35, found dead at their 845 5th Ave., apartment from an overdose of sleeping tablets. She was a former showgirl and reportedly despondent since the death of her mother two years ago.

Richard Kollmar (Dorothy & Dick) into the interior decorating business professionally. Has been doing it avocationally—a la the late Fanny Brice—for friends in their private homes. Actor-producer studied scenic design under Donald Oenslager at Yale Drama School.

Sam Spiegel, indie producer, breezed in from London Friday (27) and returned to the British capital on Monday (30). He engaged in quickie conferences with execs at United Artists, which will distribute his latest, "The African Queen," now nearing completion in London.

Chicago

VARIETY's Mel Marks off on a two-week Canadian vacation.

John Loder opened in "Second Threshold" at Salt Creek Monday (30).

"Moon Is Blue" passed 100th performance mark last week at Harris.

Janet Blair back in Chi company of "South Pacific" after month's layoff.

Richard Carlson inked into Salt Creek silo, Aug. 8 for "Petrified Forest."

Agent Barron Polan in for Jane Morgan opening last week at Empire Room.

John Carradine nabs lead in "Dracula," Aug. 4 at Drury Lane strawhatter.

Cary Grant in town last week enroute to Gotham for "People Will Talk" preem.

Kay Ashton-Stevens, widow of the drama critic, takes off for a month's rest in Mexico.

Ex-band singer Eugenie Baird takes over as understudy for Janet Blair in "South Pacific."

George Chapman, head doorman at Erlanger Theatre for past 30 years, suffered a heart attack last week.

Phil Adler, Herman Levin and Joe Grossman in setting up Sept. 19, opening of "Gentlemen Prefer Blondes" at Palace Theatre.

Minneapolis

By Les Rees

Old log silo offering "Light Up the Sky."

"Candida" skedded at Paul Bunyan strawhatter.

Vic's has Sunny Knight, exotic dancer, underlined.

Pine Beach strawhatter reviving "She Loves Me Not."

Lisa Kirk into Hotel Radisson Flame Room, Aug. 2.

Edyth Bush Little Theatre has "The Nutt Family" on tap.

Charlie Spivak's band into Prom Ballroom for three-nighter.

Merle Edwards, WMIM disk jockey, back from three-week vacation.

New York TV actor Guy Arbury spent week here appearing with Old Log.

WTCN-TV tossed cocktail party for Faye Emerson during her Aquatennial visit.

Ringling Bros. and Barnum & Bailey Circus did capacity business for two days.

Jean & Calvin Cook guest stars with Dorothy Lewis ice show at Hotel Nicollet Minnesota Terrace.

Vienna

By Emil W. Maass

Rudolf Bing taking rest cure in Bad Ischl.

Waldemar Bloch's opera "Stella" flopped in Gratz, Styria.

Carinthia Film Co. founded by writer Josef J. Perkonig in Klagenfurt.

Author Ferdinand Bruckner received Golden Ring of city of Vienna.

Theatre managers decided to discontinue matinees because of bad business.

U. S. Air Force band gave concerts in Vienna and various provincial towns.

South American singer Margarita Kenney guesting in "Magic Flute" at Salzburg.

Atlantic City

By Joe W. Walker

Jackie Miles and Fran Warren into 500 Club.

Bath & Turf operating without entertainment this year.

Irving Fields into Submarine Room of Hotel Traymore.

Pearl Bailey, with Jackie Whalen, heads new show at Yacht Club.

Gay 90s show with Ben Bishop as emcee has shifted from Hotel Chelsea to Senator.

Vaughn Monroe into Steel Pier ballroom, with Mack Triplets plus Roxyettes in vaude house.

Summer wrestling new attraction Saturday nights at Convention Hall, where "Ice Capades" finished first week Friday (27).

Miami Beach

By Lary Solloway

Jack Lacy, WINS, N. Y., deejay, and wife at the Nautilus for vacash.

Dorothy Hirsch, of VARIETY ad department, taking in the sun at Sherry Frontenac.

Agent Lou Price, Al Bernie's dad, resting here and looking to settle permanently.

Lenny Kent being paged for Sans Souci Hotel to follow current Dorothy Claire.

Vagabonds closing their club Aug. 11. Will reopen October in time for American Legion convention.

Alan Gale built a kitchen adjunct to his Celebrity Club and will reopen this week with himself and Freddie Stewart featured.

Roosevelt Playhouse, which did okay with "Streetcar Named Desire," suffering from b. o. blues with "Death Of A Salesman," despite rave notices.

Peggy Ann Garner, vacashing here with husband Richard Hayes at the Caribbean, will stay on while he fills engagement beginning tonight (Wed.) at Nautilus Hotel.

London

Emlyn Williams and Guy Rolfe added to cast of Metro's British production of "Ivanhoe."

Ben Lyon to produce this year's stageshow for Royal Command Film Performance, Nov. 5.

Yale Bros. to South Africa, Nov. 15 to star in pantomime, "Aladdin," with 10-week guarantee.

Royal preem of Herbert Wilcox's "Lady With the Lamp," Sept. 22 switched from the Plaza to the Warner.

Siegi Sessler who operates the exclusive Siegi's Club, tossing a farewell party to Julie Wilson, Aug. 12.

Robert Douglas narrowly escaped being hit in the eye by an arrow while filming in "Robin Hood" at Denham.

Alex Guinness pacted for leading role in Ronald Neame's production of "The Card," based on Arnold Bennett's comedy.

Lillian Jarvis has left the cast of "Carousel" for a two-month vacation in Toronto, but returns to the Drury Lane in September.

Tommy Trinder goes to Canada when he completes his Prince of Wales date as star of "Fancy Free." He was guest of honor at last week's Variety Club Luncheon.

Merle Oberon here to star in "24 Hours in a Woman's Life," which will be lensed partly on the French Riviera and at Elstree studios. Victor Saville is directing.

Big show biz contingent that came in on the Ile de France included Harold Lloyd, Paulette Goddard, Gloria Drew, Franz Waxman, Hayes Goetz, Robert T. Kane, Anita Loos and Al Capp.

Hazel Scott opens at the London Palladium, Sept. 10 for two weeks after which she plays two weeks at the Colony and Astor clubs. Moss Empire dates follow, starting at Empire in Glasgow.

Bobby Breen, after 15 months here, returns to America on the Ile de France, Sept. 7. Meanwhile he has fixed recording contract with Nixa Recording Co., subsidiary of Mercury Records, for one year.

Arthur Blake, originally at Metro's Empire in Nat Karson's revue for three weeks, has been held over for another three weeks. Karson is ready to hold him longer but Blake has contract to play a Hollywood nitery in September. This equals record at this house held by Canfied Smith.

San Francisco

By Ted Friend

Al Williams, Papagayo boniface, in hospital with pneumonia.

KCBS to bow its new 50,000-watter Aug. 9 with widespread hoopla.

KPIX to telecast signing of Japanese peace treaty scheduled for Sept. 4 to 7.

Geo. V. Denny, Jr., moderator of "Town Meeting of the Air," in for local origination of program.

Walter Rivers, formerly of Castle Films, Inc., opened own film agency and industrial production.

Muriel Landers and Bill Sweeney to originate midnight gabfest from Sir Francis Drake Hotel via KYA.

Arthur Fiedler conducting S. F. Symphony orch in "Pops" midsummer music festival at Civic Auditorium.

Carmen Miranda into Mark Hopkins Aug. 7 for two weeks. Evelyn Knight at Venetian Room of Fairmont Hotel.

KGO and KGO-TV (ABC) has bought Eagles Building in downtown Frisco as site for its local and TV facilities.

Press and Union League Club shared sponsorship of "Celebrity Parade for Cerebral Palsy" with KGO and KGO-TV, with more than 100 entertainers participating on all-night last Friday (27).

Paris

By Maxime de Belx
(33 *Blvd. Montparnasse*)

Serge Reggiani back from England after finishing "The Secret People."

Jean Paul Sartre and his wife Simone de Beauvoir off on trip to Iceland.

Ted Pahlen to Rome for confabs with Leonide Moguy on their next production.

Champs Elysees Theatre opening "Louisiana Story" in hommage to Robert Flaherty.

Joseph Mankiewicz here after finishing exteriors in Turkey on film "Five Fingers."

German film producer Paul Gordon visiting with friends before going back to Wiesbaden.

RKO giving $3 000 in prizes to exhibs in France who did best exploitation on "Cinderella."

Germaine Gossler and Henry Rogers Benjamin screening their production, "Green Gloves," prior to leaving.

There are 20 films on the floor here now, with four ready to go, three in the cutting rooms and 41 in preparation.

Before sailing for U. S. from London, Sarah Churchill came here to spend one day with the Jock Lawrences.

"Letter To Three Wives" getting Algerian film crix award for the best foreign film shown in North Africa in 1950-51.

Henri Lavorel to do the new Jean Delannoy film, "Martin Luther," in two versions. Pierre Fresnay will play Luther.

Franco-American coproduction film, "Monsieur Fabre," being preemed at Aix-Les Bains during the Festival of France.

Venice Film Festival asking for Robert Bresson film, "Diary of a Country Priest," which Bresson refused to enter in recent Cannes Fest.

The Rudy Mates sailing with their sick child and making straight for Hollywood where he is to do "Mother" with Barbara Stanwyck for Columbia.

Al Daff, Universal sales chief, is here for confabs with the Universal European reps of France, England, Italy, Germany, Spain, Switzerland, Belgium, Holland, Denmark, Sweden and North Africa.

Australia

By Eric Gorrick

20th-Fox distributing the Lippert pix in Aussie.

Big click in many keys is Hallmark's sexy "She Shoulda Said No."

Williamson signatured "Seagulls Over Sorrento" for Aussie playdates.

Clyde Waterman, head of the Waterman circuit, recovering from heart attack.

"Born Yesterday" (Col) is a smash hit at State, Sydney, for Greater Union.

"Born Yesterday" (Col) doing strong biz at State, Sydney, for Greater Union.

New Tivoli revue "Chez Paree" is a click in Melbourne. Jon Pertwee heads cast.

Edward Ashley may come here for "The Moon Is Blue" under the Williamson banner.

Al Daff, Universal's sales chief, will be given an industry luncheon Aug. 10 at Trocadero, Sydney.

Evelyn Laye and Frank Lawton will do "Bell, Book and Candle" at Comedy, Melbourne, for Williamson.

Father Sydney MacEwan is giving a series of concerts for the Australian Broadcasting Commission.

John Casson planes in soon from London to take over the post of resident legit producer for Williamson.

Copenhagen

By Victor Skaarup

Trombonist Peter Rasmussen heading band at Ambassadeur next winter.

The Merry Macs, stars of Dagmar-revyen, recorded some Danish songs for export.

Two film companies here making comedies about family troubles with four children.

Fredric March, Florence Eldridge, Walt Disney and Danish-born Osa Massen among summer visitors.

The Armstrong-Fitzgerald disk, "Can Anyone Explain" most sold American record for years in Denmark.

The Four Riaz, French-Danish aerial acrobats, were injured in a bad fall at Circus Schumann. All four hospitalized.

Newest Hollywood product playing here include "Lights Out" (U) at Palads, "Love Happy" (UA) at Carlton and "Operation Pacific" (WB) at Saga.

Mogens Wieth scoring personal hit in French comedy, "Bubu" at Frederiksberg Theatre before going back to London to work for Powell & Pressburger.

The yearly Hamlet-performance at Elsinore's Kronborg Castle in a foreign language was a big flop this year, both artistically and from the biz viewpoint. The troupe was Swedish. Next year's Hamlet will probably again be American or British.

Reno

By Mark Curtis

Three Suns at Top of the Mapes.

Ritz Bros. at Tahoe's Cal-Neva.

Dixie Crosby on short vacash at the Lake.

Sally Rand at the Cal-Vada on Lake Tahoe, with Nat King Cole skedded next.

Continentals clicking at Golden despite recurring muscle spasm for singer Robert Garson.

Dorothy Shay finally gets to the Riverside after several cancellations in past, like last November's flood.

Noonan & Marshall had good tour at Golden, and now playing Sahati's Stateline at Tahoe. Peggy Mann singing in show.

Hollywood

Jane Froman in from N. Y.

Tay Garnett to Colorado Springs.

Vincente Minnelli planed in from N. Y.

Sol Lesser in town after month in Hawaii.

Luis Van Rooten planed to Mexico City.

Dan Duryea in town after two weeks in N. Y.

Milton Golden recovering from appendectomy.

Fran Shore filed suit to divorce Frank Westmore.

Bob Cummings and Paul Hesse planed to Hawaii.

Gloria Swanson in from N. Y. to resume film work.

Dennis Day left for Honolulu on three-week vacation.

George Murphy back after a speaking tour up north.

Roy Pace shifted from Warners' legal staff to Monogram's.

J. Edgar Hoover in La Jolla for checkup at Scripps Hospital.

Joseph L. Mankiewicz and Otto Lang returned from Turkey.

William Ching to San Francisco for Cerebral Palsy Assn. benefit.

Kirby Grant emceeing four-day California Cantaloupe Roundup.

Mary Ellen Kay checked in at Republic after a stage tour in Ohio.

Rouben Mamoulian spending vacation driving through southern states.

Johnny Weissmuller made film short for National Kids' Day Foundation.

Jack Carson readying series of shows for U. S. Army bases in Germany.

Sylvia Sidney divorced Carlton Alsop; ditto Joan Greer and Freddie Slack.

William H. Wright returned to Metro lot after N. Y. conferences with Russell Nype.

Gene Evans suffered burned hand in shell explosion on "Fixed Bayonets" set at 20th-Fox.

David L. Johnson returned to his casting desk on Goldwyn lot after nine weeks in the hospital.

Norman Siegel appointed member of general committee for this year's Royal Film Performance in London.

Eileen Crowe, Jack MacGowran, Charles Fitzsimmons and James Lilburn, Abbey players, arrived from Ireland.

Riviera

By Edward Quinn

Jean Boyer and cast to Paris to conclude his latest film.

Rene Legrand clicking as m. c. at Maxime, Juan-les-Pins.

Yves Montand and Simone Signoret vacationing at St. Paul.

Visit of a large American fleet brought big biz to restaurant, cafes and entertainment places on Cote d'Azur.

Dany Dauberson at Casino, Juan-les-Pins. Future bookings there include Carmen Amaya, Edith Piaf and Georges Ulmer.

Sporting Club Monte Carlo which opened summer season with a gala opening, has Henri Rossotti and Hubert Rostaing bands.

Mariemma, Spanish dancer, and her company, gave a gala performance at Palm Beach, Cannes, before leaving for South America.

Cleveland

By Glenn C. Pullen

Roxy, town's sole burlesque stand, shuttered for remodeling.

Leo Reisman's orch moved into Hollenden Vogue Room for month.

Couple of TV stations dickering for Esquire, closed downtown film house.

George Gothberg opened subsid of his local Radio Teevee Workshop in Akron.

Marvin Kline producing "Desert Song" as Cain Park strawhatter's final tuneshow Aug. 6-18.

William Van Sleet and Paul Marlin staging "Murder Without Crime" at their Chagrin Falls strawhatter.

Marty Caine's Marcane, now playing one-night local bands, starting fulltime sked with touring names Sept. 8.

Syndicate reported bidding for Ed Pentecost's Southern Tavern, closed after 26 years' operation, with idea of converting into nitery.

Frankie Yankovic's local polkateers, and Art Tatum, former Clevelander, guest-starred in Faye Emerson's Cleveland-dedicated TV show.

Regis M. Duddy, nitery owner, fighting divorce action filed by his wife, Coletta Duddy, daughter of Tommy McGinty, co-owner of several swank gambling casinos in Kentucky and Nevada. Seeking custody of their child and at least $100 weekly while suit is pending, Mrs. Duddy got injunction stopping him from selling his Wayside Club and other assets said to amount to $500,000.

OBITUARIES

JACK (JoJo) LEE

Jack (JoJo) Lee, 65, veteran songplugger and vaude actor, died in Washington, D. C., July 25.

Details in Music Dept.

EDWARD DARLING

Edward Darling, 60, former chief booking manager for the B. F. Keith Circuit and Vaudeville Exchange, died of a heart attack July 29 in New York. Considered the most important and influential booking figure of his day, Darling bought acts for the Palace Theatre, N. Y., and other top vaude houses. He retired in 1930.

Darling was noted for bringing European acts to this country. He made annual tours of England and the Continent searching for new talent. He introduced the first all-English show at the Palace in the middle 20s. Among the stars booked by Darling were Eva Tanguay, Houdini, Nora Bayes, Olga Petrova, Sophie Tucker, Belle Baker, Elsie Janis, Vesta Tilley, Albert Chevalier, Alice & Marie Lloyd, Laddie Cliff and Owen McGivney.

Darling went to work for E. F. Albee in 1905 and soon became Albee's confidential secretary. As Albee's duties increased, Darling took over complete charge of the bookings. He also held interests in some of the Keith theatres before his retirement.

JAMES B. CLARK

James Bly Clark, 80, one of the pioneers in the motion picture business, died July 24 in Pittsburgh after a long illness. He started in the industry more than 40 years ago with Richard A. Rowland, at that time in the distribution end. They organized the Rowland & Clark circuit of 32 theatres in Pittsburgh and western Pennsylvania. In 1928, the chain was sold to the Stanley Co. of America, later Warner Bros., with Rowland moving to the Coast to go into production and Clark retaining the State in downtown Pittsburgh and the Capitol in Braddock, Pa., later acquiring the Times, also in Braddock. He was still operating these houses at the time of his death.

Clark organized Alco Film Co., which later became a Metro affiliate, and was one of the primary organizers of Associated First National Pictures, later known as First National and then WB-FN. Property which he accumulated in the Golden Triangle was used to build the Stanley Theatre and the Clark Bldg., next door, where Warners' circuit offices are housed and which bears his name. He leaves his wife and two daughters.

EMIL BOREO

Emil Boreo, 66, comedian, died July 27 in New York. Boreo headlined in vaude, stage, niteries and films before his retirement in 1948. Among his pic assignments were "Carnegie Hall" and "The Lady Vanishes."

Boreo made his U. S. debut in 1922, scoring in "The Parade of the Wooden Soldiers" number in "Chauve Souris." He was also emcee for S. L. Rothafel (Roxy) when the latter opened Radio City Music Hall, N. Y., and had the same post with Clifford Fischer when that producer opened the French Casino, N. Y., and the Folies Bergere, San Francisco. In 1939 he appeared in legit in Ernest Hemingway's "The Fifth Column."

Boreo also played numerous nitery and vaude engagements around the country.

WASSILY DE BASIL

Col. Wassily de Basil, director of the Original Ballet Russe, died in Paris July 27. Colonel de Basil organized the Ballet Russe de Monte Carlo in 1932 and produced such works as "Le Coq d'Or," "La Symphonie Fantastique" and "Paganini."

The company underwent changes of name during succeeding years and on one of its last visits to the U. S. in 1946 it was known as the Original Ballet Russe.

EARL B. SINCLAIR

Earl Bruce Sinclair, 64, former vaude and circus acrobat, died July 26 in Los Angeles. His career began at age 13 in 1900 as a member of the original Six Belfords. Later he organized Catherine Sinclair & Co., an acro troupe named for his wife, and toured for years on Keith-Orpheum circuit and with Ringling Bros. circus.

Sinclair retired from active work in 1940.

WILLIAM J. D. MULDERRY

William J. D. Mulderry, film exchange owner, died in Albany, N. Y., July 25. He was a son of the late contractor Patrick W. Mulderry, who with William W. Farley developed Albany's Film Row. Deceased and his brother, Francis J. Mulderry, handled the estate's realty interests in recent years.

Surviving are his wife, son, three daughters, mother and brother.

GIUSEPPE AGOSTINI

Giuseppe Agostini, 90, former operatic tenor, died July 26 in Abington, Pa. Agostini toured with the San Carlo Opera Co. for several seasons and at one time substituted for Enrico Caruso at the Metropolitan Opera, N. Y. He became head of operatic music at Temple Univ., Philadelphia, in 1928, holding the post for 10 years.

His wife survives.

EDWARD J. MAGUIRE

Edward J. Maguire, 69, former theatre organist for 18 years with the old Stanley Company of America, died July 26 in Philadelphia after a long illness. After leaving the music field he was sales manager of the Thomas J. Skelly Co. until his death.

Survived by wife and two sons.

ALLAN S. MAILER

Allan S. Mailer, 55, Scot cinema manager, died in Falkirk, Scotland, July 12. He directed films at Aberdeen, Perth and Glasgow, and ran a circuit in Argyllshire. During World War II he managed a touring company for Britain's ENSA.

FRED W. WARREN

Fred W. Warren, 87, who claimed the title of oldest trombone player in the U. S., died July 27 in Youngstown, O. He played the trombone for 71 years, appearing with Sousa, the Pittsburgh Band, and the Punxsutawney, Pa., Band.

Three sons and two daughters survive.

LLEWELLYN S. POWERS

Llewellyn S. Powers, 91, dean of New England fiddlers, died in Nashua, N. H., July 21. He had appeared at hundreds of gatherings, including folk festivals.

Powers won the New England "oldtime fiddlers' championship" several times.

JAMES J. CARNEY

James J. Carney, 65, who toured in vaude as a member of the song and dance act of Carney & Farley, died July 27 in Lawrence, Mass. In retirement since the early 1930s, he had been in poor health.

Carney's vaude partner was his wife, Julia, who survives.

GEORGE DUPREE

George Dupree, 74, actor, booker and theatrical producer, died in New York July 29 after a short illness. Early in his career he trouped as a German comedian.

A sister, Jeannette, veteran actress, survives.

DAVID GLAZERMAN,

David Glazerman, 35, manager of the Booker Theatre, Philadelphia, died in that city July 26. He had been associated with the house for the past 15 years.

Survived by wife, son and daughter.

ALBERT J. FISCHER

Albert J. Fischer, 49, operator of the Keswick, Glenside, and the Narberth, Narberth, suburban Philadelphia film houses, died July 27 in Philadelphia.

Survived by this wife.

PHILLIP P. GOODWILL

Phillip Paddock Goodwill, 60, manager of the Robey and Wood Theatres, Spencer, W. Va., died July 15 in that city from a heart attack.

He leaves his mother and two brothers.

PERCY R. EASTBURN

Percy Rhen Eastburn, 46, former comic who worked with the late Joe Penner and others, died in Mobile July 26 after long illness.

Survived by wife, mother, a sister and two brothers.

MRS. ROSE WALKER DOWSEY

Mrs. Rose Walker Dowsey, 44, former film actress, died in Manhasset, L. I., July 29 of injuries suffered 10 days ago in a two-story fall.

Her husband survives.

ARTHUR R. RYAN

Arthur R. Ryan, 79, former stage and film publicist, died in Brooklyn July 23.

Surviving are his wife, four daughters, two sons and 14 grandchildren.

ENRIQUE W. CURTIS

Enrique W. Curtis, 51, dean of Mexican radio announcers, serving XEB, Mexico City for 26 years, died in that city July 21 after a short illness.

Wife, son and daughter survive.

Daughter, 19, of Col. Joseph F. Goetz, former exec for RKO Theatres in Ohio and Chicago and who managed the Mid-States' Capitol and Shubert in Cincinnati until several months ago, when he became commanding officer of the Armed Forces Professional Entertainment Branch, died July 25 in Dayton, O. She was stricken with polio a week previously. She was married Feb. 3.

Ralph Whitney Carey, 70, N. Y. theatre correspondent for The Hartford Courant and ad director for Kenneth Ives & Co., real estate firm, died July 24 in New York.

Charles R. Wygan 2d owner-operator of the Heights Theatre, Houston, which he had opened 26 years ago, died in that city recently, after a heart attack.

Christian H. Otto, 66, manager of United Film Carriers' Assn., died in Chicago, July 24. Wife, two daughters and two sons survive.

Atwood Taeger, 77, purchasing agent at RKO for 23 years, died July 25 in Hollywood after a heart attack. He retired two years ago.

Albert H. Ralph, 58, assistant manager of the Gramercy Theatre, N. Y., died July 28 in Meriden, Conn.

David Fadim, 66, owner of the Savoy Theatre, Chicago, died in Chicago July 25. Wife and two daughters survive.

Charles Block, 30, WSMB and WDSU-TV, New Orleans, announcer, died in Biloxi, Miss., July 28 of a heart attack.

Father, 96, of William Gray, Pittsburgh district theatre owner, died July 11 in Monongahela City, Pa.

Father, 83, of the late war correspondent Ernie Pyle, died in Clinton, Ind., July 25.

Mrs. Elizabeth W. Haskell, 73, former singer and actress, died in Dallas, July 26.

Father, 87, of David Silverman, WJR, Detroit, music librarian, died July 17 in Detroit.

Father, 77, of Sol Leon, a booker at William Morris Agency, died in New York July 22.

Mother, 78, of Ralph Berger, exowner of the Latin Quarter, Chicago, died in Chicago July 24.

Harry Hoffman, 39, sports show exposition promoter, died July 29 in New York.

Mother of Sibyl Bowan, comedienne, died in Los Angeles, July 27.

Pedro Segarra, 64, stage and radio actor, died in Havana July 26.

Law Firm's Dealings

Continued from page 3

tional Screen, theatres, indie film producers, etc.

Justice Department's apparent chief concern is the Benjamin and Krim tieups with Eagle Lion, and now UA, plus Benjamin's continuing spot on the U board. Department claims if more than one outfit has common directors, officers or agents a restraint is placed on competition.

It's in line with this that the Government contends UA should be forced to part with the ELC properties it acquired last April.

Reason for the Department's entire action is obscure, according to an assortment of observers. How UA's sale of its ELC pix would widen competition is said to be not clear since the product has been fairly substantially played out. If another outfit were to take it over, the only apparent outlet would be television, it's felt. This hardly could open competition in standard pic distribution.

Also regarded as curious in the trade is the attack on UA's acquisition of ELC in the first place. There emerged from the deal one healthy distributor for indie pix. Prior to the deal, which bolstered UA, both UA and ELC appeared headed for the rocks.

60-Day Grace

Also appearing strange is the Government's request that UA be given a period of 60 days in which to drop the ELC assets and at a "reasonable offer." There was no answer to the question of what happens if no "reasonable offer" is received in that amount of time. However, on the Government side it was indicated in the event of no such offer an alternative course could be taken by the p'aintiff.

Further questioned is why the Government would want UA to turn back its profits on the ELC pix in distribution to date to ELC's original owners, Pathe. Government hasn't announced this objective in the open, but it has been indicated. UA, in its original industry antitrust decree, was not specifically enjoined from acquiring the assets of another outfit.

In the absence of such a restraint, it's felt in some quarters that the distrib had full right to take the ELC pix. Government's position, inasmuch as it has been stated so far, is that the Benjamin and Krim associations with the ELC predecessor (Eagle Lion) and UA represented "conditions detrimental to and inconsistent with free and open competition."

MARRIAGES

Jane Tritt to Frank Edward Fallon, July 27, San Antonio. Groom formerly an announcer on KITE there, was recently called into the Army.

Annette Marantz to Al Schenkein, New York, July 14. Bride is with entertainment bureau of WOR, N. Y.; he's in William Morris Agency club-date department.

John F. Cook to Margaret McNarey, Glasgow, July 19. He's a film exhibitor in south Scotland.

Sybil Trent to Andrew Nieporent, N. Y., July 29. Bride is radio actress; he's attorney with N. Y. State Liquor Authority.

Helen Lazich to Martin Rackin, Beverly Hills, July 28. Bride is former RKO secretary; groom is screenwriter.

Jean Marion Genebach to Martin Gal, Austin, Tex., recently. Bride is dancer; he is scenic designer.

Betty Faulkner to Ted Oczypok, New York, July 15. Groom's an engineer at WJAS, Pittsburgh.

Dolores Nowak to James Musiol, Pittsburgh, July 12. Bride's with 20th exchange in Pitt.

Penny Parker to Kenneth Tobey, Quartzite, Ariz., recently. She's a singer; he's a screen actor.

Mary Haney to Joe Beckham, Cleburne, Tex., recently. Both are with Columbia film exchange in Dallas; he is also a theatre owner.

Barbara Lawrence to John Murphy, Hollywood, July 29. Bride is a film actress.

BIRTHS

Mr. and Mrs. Robert Surtees, son, Hollywood, July 23. Father is Metro cameraman.

Mr. and Mrs. Donald Benkhart, son, New York, July 21. Father is account exec with Campaill-Ewald ad agency.

Mr. and Mrs. Leo Carlin, son, Pittsburgh, July 12. Father's Nixon Theatre and Civic Light Opera Assn. treasurer.

Mr. and Mrs. James DiMauro, daughter, Pittsburgh, July 8. Father's a theatre owner in Vintondale, Pa.

Mr. and Mrs. William Thieman, son, Pittsburgh, July 22. Father's head of traffic department at WCAE in Pitt.

Mr. and Mrs. David Langworthy, daughter, Philadelphia, July 20. Mother's former nitery dancer Norma Shea.

Mr. and Mrs. Alan Livingston, daughter, Hollywood, July 25. Father is Capitol Records veepee.

Mr. and Mrs. Joseph Friedman, daughter, Brooklyn, July 24. Father is in Warner Bros. home-office publicity department.

Mr. and Mrs. Guy Biondi, daughter, Brooklyn, July 26. Mother is radio-TV actress Andree Wallace; father is Universal-International pressagent.

Mr. and Mrs. Broderick Crawford, son, Hollywood, July 26. Mother is former actress Kay Griffith; father is screen player.

Mr. and Mrs. Leif Erickson, daughter, Hollywood, July 27. Father is stage and screen actor.

Mr. and Mrs. Harry Arouh, daughter, Houston, recently. Father is newscaster for KPRC there.

Mr. and Mrs. Barrett Pierce, son, Corpus Christi, Tex., recently. Father is a disk jockey at KWBU there.

Mr. and Mrs. Bob Caumont, daughter, July 27, New York. Father is CBS engineer.

Night Club Reviews

Continued from page 47

Nautilus Hotel, Miami

and appearance is stylish. Works out a solid series of versions of pops and standards, plussed by a couple of special-material numbers for ringsider rousers. In her originals she shows a weakness; they're not the type tailored for her. She works it all out, however, and will be one of the better cafe thrushes once routining is polished.

Big click (he hasn't worked here in years) is Larry K. Nixon. Guy works in assured and fast fashion to deliver an almost all-new set of routines. His sequence on a first-time plane passenger is most solid yockmaker. With it he sets off a Jolson-Cantoresque type of song styling that starts to build. Keeps working to sock bowoff.

Stella & Jose Reyes work only second shows now, and display usual aptness on the Latino terps. *Lary.*

Hotel Radisson, Mpls.

(FLAME ROOM)

Minneapolis, July 28.

Toni Arden, Bob Bass Orch (8); *no cover or minimum.*

In her first Minneapolis appearance, attractive Toni Arden is making a favorable impression, providing this smart room's patrons with a more than bill-filling vocal interlude. Her engagements marks the resumption of bistro's floorshows.

Miss Arden does a bangup job and proves good choice as initial attraction for the spot's personality presentations. A throaty-voiced warbler, she sings with an intensity and fervor that's in contrast with her diminutive stature and slightness. Her interpretations are effectively distinctive and frequent changes of pace spell clever routining. She exhibits acting as well as vocal talent.

At well-attended supper show caught, Miss Arden's opener was "With a Song in My Heart," swung over to lively "When You're Smiling," and followed with "Come Back to Sorrento" (partly in Italian), done with commendable restraint; "September Song" and "They Can't Take That Away," all very listenable. A highlight was "Too Young," which she has recorded with considerable success. The Bob Bass orch, picked up locally, played for her and customer dancing neatly. *Rees.*

Fairbanks Oldies

Continued from page 1

ture films starring his father (the elder Fairbanks died on Dec. 12, 1939) could be shown on TV. He figures there are about 16 of the early productions still in the vaults. Fairbanks, Sr., made 33 pix in his career but many of these were not the property of the estate.

Back From England

Fairbanks is back in N. Y. after three months in England where, in association with a British group headed by Daniel M. Angell, he produced "Another Man's Poison," Bette Davis-Gary Merrill starrer. He also made "Mister Drake's Duck," with himself and Yolande Donlan topping the cast. United Artists will release the two pix.

Fairbanks chose England for production largely for economic reasons. Under the tie-in with Angell, who serves as exec producer, Fairbanks arranges for the American dollar financing, plus stars and director (Irving Rapper directed "Poison"). Angell puts up the production money in British pounds. Western Hemisphere rights go to Fairbanks; Eastern to Angell.

He is mulling several other ideas. Actively considered is production on the Continent specifically designed for U. S. telecasting. He said he and his pard, Cmdr. H. A. MacDonald, have conversations going on with three separate outfits looking to consummation of a deal.

However, this doesn't mean he plans to desert the theatrical pix. It's an expansion of his activities, rather than a switch from pix, Fairbanks stated. He added he'll probably put together another package deal, similar to "Poison" in the fall.

Incidentally, Fairbanks continues to rate as an outstanding promoter of good will for Hollywood, both domestically and internationally.

He is chairman of American Relief for Korea, veepee of the United Nations Assn., board member of the English Speaking Union an active reservist in the U. S. Navy and from time to time handles special assignments for the U. S. State Department.

WHO WOULDN'T BE HAPPY—

with 3 big sponsor-pleasing shows!

1

IT'S NEW, it's different... IT'S A HIT!

HAPPY FELTON'S "KNOT-HOLE GANG"

(The show that brings baseball back to the kids!)

WOR-TV Before every BROOKLYN DODGER home game.

Directed by John Horstmann

also... **HAPPY FELTON** presents:

the **CURTISS "KNOT-HOLE GANG"**

in these cities

PHILADELPHIA	PHILLIES and "A's"	Starring RUSS BROWN
CHICAGO	CUBS	Starring LINN BURTON
BOSTON	BRAVES	Starring DENNY MYERS
FORT WORTH / DALLAS	CATS / EAGLES	Starring JACK REED

A pre-game telecast direct from the baseball parks... heart warming and thrilling for both participants and audience alike. The unpredictable youth of America... the stars of baseball's tomorrow, meet, talk to and actually "work out" with the baseball greats of today. A "happy-go-lucky" show for kids of all ages... **it'll do your heart good to catch it!**

Sponsored by **CURTISS CANDY COMPANY** *Agency:* C. L. Miller Company, Inc.

2

Star-studded record breaker of audience reaction!

HAPPY FELTON'S "TALK TO THE STARS"

(Watch the baseball fans query the baseball greats)

WOR-TV After every BROOKLYN DODGER home game.

Directed by John Horstmann

The talk of New York and its suburbs...the show that tied up telephone switchboards all over town on the very first day. Informative...entertaining...catch "Talk to the Stars" and catch up on the "whos" and "hows" of America's No. 1 sport.

Sponsored by

THE MENNEN CO. *Agency:* Duane Jones Co., Inc.

TIDE WATER ASSOCIATED OIL CO. *Agency:* Lennen and Mitchell, Inc.

3

A NEW RADIO IDEA THAT CLICKED

"TALK BACK" with HAPPY FELTON

(Controversial, informative...but good fun!)

MUTUAL Broadcasting System, Coast-to-Coast five days a week.

Producer: Gordon Auchincloss **Director: William Norwood**

Got a gripe? Happy takes 'em to the person concerned and actually gets them to "talk back" on the air. You'll be amazed at some of the subjects that pop up in this fast-moving radio presentation. Happy stops at nothing...he even tried to get to Stalin for one answer. P.S. Be Lucky—Go Happy!

Sponsored by **THE AMERICAN TOBACCO CO., Inc.** *for*

LUCKY STRIKE CIGARETTES

Agency: Batten, Barton, Durstine and Osborn, Inc.

Personal Management

HAPPY FELTON

PRODUCTS, INCORPORATED

565 Fifth Avenue • New York 17

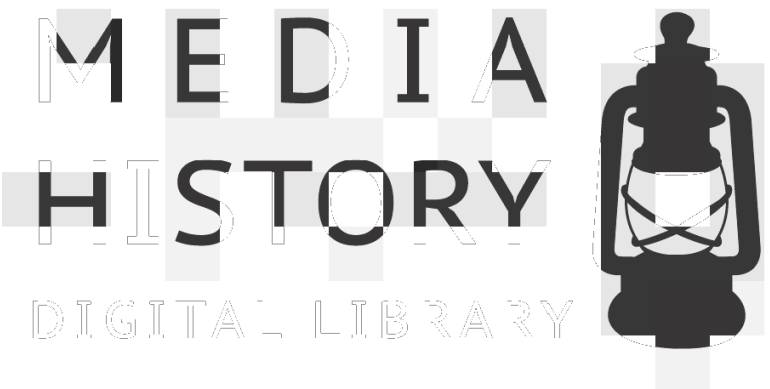
STAFF

Joe Ripley — Larry McDonald

Ida Garbaccio — J. Gerson Shaff

Scanned from microfilm from the collections of
The Library of Congress
National Audio Conservation Center

Coordinated and sponsored by



A search of the records of the United States Copyright Office
has determined that this work is in the public domain.